Sketchbooks –

A Comparative Analysis of the Use of Sketchbooks

by Contemporary Artists

By

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ABSTRACT

This qualitative research project aims to gain a theoretical and practical understanding of what role sketchbooks play in the creative practice of contemporary artists, and what their shared and individual sketchbook methods are. A comparative analysis of thirteen contemporary artists' sketchbook practices is offered. During the course of the research the private and public nature of sketchbooks emerged as an important and engaging area of inquiry that helped narrow the focus of the research process and offered an entry point for the analysis. The methodology used was fundamentally that of artistic research that drew heavily upon the characteristics of artistic practice in the field of drawing; as well as from hermeneutics, (auto)ethnography, and phenomenological analysis, each of which informed my practice and processes. This research aims to be useful for those conducting research into sketchbooks, drawing, drawing and writing, the nature of artistic process, creativity and pedagogy. The outcomes of this research are presented in two parts, in the thesis text and the documentation of an exhibition. In the final analysis the outcome is a multi-layered and multi-voiced story that identifies individual and shared practices used by contemporary artists during the compilation of their sketchbooks. Both the research and resultant artwork aim to bring to the foreground the largely overlooked public aspect of the sketchbook and contribute to knowledge in the fields of drawing research, video installation art, archival research and interviewing in the context of artistic research. Throughout the project I used drawing and video practices as methods of investigating, interrogating and disseminating knowledge. Thirteen contemporary artists' interviews were recorded as a core element of the primary research, then reconfigured as an artwork / video installation called *Thirteen Narratives By Thirteen Artists About Their Sketchbooks*.

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CONTENT OF THE ACCOMPANYING DVD

PART I – DOCUMENTATION VIDEO

Documentation of the exhibition *Thirteen Narratives By Thirteen Artists About Their Sketchbooks* installation in the Morgue, UAL in 21-30 April 2016.

The video was filmed in the exhibition taking a camcorder around the installation. In this documentation video the individual artists' videos appear in the order they would have been encountered in the exhibition. The original audio from the recording was used to document the atmosphere of the installation as closely as possible.

The cacophony of sounds in the exhibition was intentional drawing attention to the shared sketchbook practices. By positioning themselves in a suitable manner the audience was able to focus on each of the videos presented as part of the installation and experience the individual sketchbook practices developed by these contemporary artists.

Duration 10:00

PART II – VIDEO WORKS

Videos presented in the installation (in alphabetical order)

	Duration
Sketchbooks of Elina Brotherus	12:36
Sketchbooks of Stephen Farthing	12:33
Sketchbooks of Dennis Gilbert	10:30
Sketchbooks of Nigel Hall	13:13
Sketchbooks of Eileen Hogan	15:59
Sketchbooks of Anne Howeson	10:17
Sketchbooks of Dale Inglis	14:18
Sketchbooks of Seppo Lagom	15:35
Sketchbooks of William Raban	12:09
Sketchbooks of Michael Sandle	10:26
Sketchbooks of Stephen Scrivener	14:32
5Sketchbooks of Naomi Shaw	11:59
Sketchbooks of Chris Wainwright	14:43

Total duration of artist videos included: 2h 48min 50sec

Total duration of the DVD 2h 58min 52sec

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It is not possible to thank everyone whose support has been most invaluable during this research. The help and advice has varied from inspirational discussions at the studio to quiet understanding from friends towards my lack of time to do fun things with them. A few individuals whose thoughts and support were instrumental at the beginning of this research, but who are mostly absent from this PhD submission, should be thanked here. Thank you for sharing your expertise on sketchbooks, Dr Paul Ryan and Sakke Yrjölä; thank you for your inspirational take on sketchbooks in an educational context, Andrew Bateman, Amanda Jørgensen, Chris Arnold, George Godfrey-Faussett, Ewen MacArthur, Rosie McBurney, Ursula Underhill and Livia Wang. Thank you for your support from a distance, Professor Tuija

Hautala-Hirvioja at the University of Lapland, Finland. Most importantly, thank you for standing by, my family from near and far. Thank you for your patience and love, Matias and Vera.

Chapter 1
INTRODUCTION

> *" 'Ah, those little black books?', she asked and declined, no, she did not need them because she plans her work in her head. Something in Kiuru's tone of voice made me think about the values placed in sketchbooks, the expectations and prejudices attached. She asked me a pertinent question, "Who are those sketchbooks for anyhow?", drawing attention directly to the question whether sketchbooks are actually for the artist themselves or somebody else, the public." [Chapter 10, this thesis]*

Sketchbooks are used by many people and not only in the field of art. They are found in archives, collections, artists' and designers' studios, and indeed in pockets or handbags around us. I have studied sketchbooks using drawing as a method of investigation and interrogation to understand creative strategies used in sketchbooks. This artistic research has borrowed from other, closely connected fields of research. The intention of this research was to make sense of how contemporary artists use sketchbooks so that further theoretical understanding of the sketchbook could be gained and my practitioner's understanding could be deepened and also externalised.

Sketchbooks were studied in archives, artists' studios and exhibitions. Initially student sketchbooks were also explored, but subsequently put aside because it was felt that students were not completely free to develop their own personal strategies for using sketchbooks. Later on the private nature of sketchbooks emerged from the research material as a topic that has been very much taken for granted in the previous literature, yet the interview material suggested that sketchbooks might have a public dimension to them. This private/public nature of sketchbooks offered a new entry point for sketchbook analysis. It is perhaps ironic that student sketchbooks were abandoned because they are partly public and subsequently it was discovered that sketchbooks in general have a previously largely overlooked public aspect to them. The habit of using sketchbooks has been considered on the threshold of private and public spheres. The video practices used have aimed at knowledge building and dissemination. My understanding as an artist has guided the research and the research activities have informed the art practice. This research offers an insight into the practices of thirteen artists interviewed that have been accessed through investigation of their sketchbooks as well as by analysing their video interviews which provided narratives, their 'sketchbook-reflections'. Through their sketchbooks it is possible to draw a general view of how these contemporary artists use sketchbooks; these findings mostly corroborate previous sketchbook research. Through artists' 'sketchbook-reflections' – i.e. descriptions of how they use their sketchbooks – and comparative analysis, understanding of shared sketchbook

practices is arrived at. How these contemporary artists use their sketchbooks is documented in the video artworks created, and in the thesis text that should be read in conjunction with the final exhibition installation, *Thirteen Narratives By Thirteen Artists About Their Sketchbooks*. Images from the exhibition and video recordings of the interviews have been attached into this written part of the submission and can be found in the Image Annex and on the accompanying DVD.

This research project started life as a broad examination of how and why contemporary artists use sketchbooks. During the immersion phase of this research the private and public nature of sketchbooks emerged as an important and engaging question. It helped to narrow the focus of this inquiry and offered a fresh entry point for studying sketchbooks. The research question was finalised:

- C*an shared and individual characteristics be identified in the sketchbooks of contemporary artists that will lead us towards a better understanding of the functions of the artists' sketchbooks?*

As I focused on this research question I began to understand sketchbooks not only in practical terms but also conceptually, as socially constructed objects that were shrouded in assumptions. Often regular users of sketchbooks inadvertently define their relationship with their sketchbook, using the phrase "keeping a sketchbook" which I suspect reveals a sense of not only ownership but more importantly responsibility. Both the dissertation and the artwork *Thirteen Narratives By Thirteen Artists About Their Sketchbooks* that are a product of this research, are an exploration of these issues.

As an artist I started using sketchbooks when I moved to England from my native Finland in 1994. They helped me with the process of settling in and orienting myself in a new university environment, culture and language. After many years of using sketchbooks as an artist and art educator I wanted to understand sketchbooks better. Initially my intention was to compare novice sketchbooks, kept by pupils, to expert sketchbooks, kept by artists and designers, but it soon became clear that this proposed juxtaposition would not be the most rewarding approach. It had been revealed that one of the essential characteristics of sketchbooks was that each sketchbook keeper had developed very personal ways of using them. Looking at sketchbooks in an educational context where assessment is imposed on them seemed problematic as the institutionalised *public* judgement of sketchbooks contradicted the existing sketchbook literature suggesting the essentially *private* function of sketchbooks. During the immersion phase of this research I engaged with as many sketchbooks as possible. I read around the rather limited previous academic research; I

studied sketchbooks in archives, spotted them increasingly in exhibitions, and started interviewing artists about their sketchbook practice. These interviews turned out to be the most valuable material collected in this research. They were recorded on video and later turned into video artworks that will be presented as a video installation in the final PhD exhibition. Using video to communicate the research findings seems perhaps obvious now but it was not so initially when I was determined to "draw through" this research on paper – after all sketchbooks are full of drawings. The research process itself determined the final form as it became clear through experimenting with various approaches during the research journey that the most effective and appropriate way of analysing the material and disseminating the research findings would be through the use of video.

The site where sketchbooks are looked at, studied, or indeed exhibited (or not) matters. Perhaps one way of considering this is to contemplate a sketchbook at an artist's studio where it is an object to be used; possibly it has been stored away as 'completed' or 'full'. Now think about the same sketchbook after it has been handed over to an archivist. Perhaps the artist has donated it to a collection or it has ended up in archives after the artist's death. The status of the sketchbook has changed from an object to be handled, perhaps at times rather carelessly, to something that needs to be preserved. Also the access to the sketchbook has changed from the artist (and those he or she chose to share the sketchbook with) to an archivist and researchers visiting the archives.

> *"Torn pages or bits and pieces signify they existed only as reminders, without the dignity of a coherent intention. Such acts lay bare the many indecisions and marks worked over and over, which sometimes get no further: the abandoned efforts of gestures. We understand such scraps not as works but as evidence of the effort of the mind to externalize vague thoughts." Avis Newman (in De Zegher 2003: 78).*

From the depth of the mind things can be seen and retrieved into existence, explains Newman, and describes a drawing as an act of reclamation. Her abandoned efforts on scraps of paper resonate in my mind not just with the process of drawing but also with the process of artistic research. Actions – like Newman's marks – have been repeated over and over, words written and re-written, thoughts gathered and abandoned with a flicker of hope that vague thoughts would be externalised beyond being just evidence of the effort of the mind. The story of sketchbooks could be told in many different ways. Choosing one form over others has been difficult, in a similar way to exhibiting one drawing from a series of alterations. I hope to engage in a dialogue with others interested in sketchbooks – there are no final conclusions here. I hope that the viewer/reader will start making connections through their own life experiences.

As I have made an attempt to understand sketchbooks and externalise that understanding I have been reminded of Leonardo da Vinci's great belief in experience as he wrote that "it appears that those sciences are vain and full of error that have not been born of experience, mother of every certainty and which do not likewise end in experience; that is to say, those that have neither at their beginning, middle or end passed through any of the five senses" (Kemp 2001: 10). This has encouraged me to keep my own practical understanding of sketchbooks at the core of this study.

During this artistic research process I have explored a number of research disciplines that have inspired and informed my process. They have mainly guided me in finding the most suitable approaches to treat and analyse the material I have collected. Positivist thinking of objectivity in research seems an alien thought to me because I firmly believe that as researchers we are unable to escape who we are – our life experiences affect our worldview and everything we do. I like Sagan's (2007: 362) description of subjectivity as 'creative'. My approach is holistic and this research can be located as a phenomenological study in the field of hermeneutic tradition; I have aimed to understand and interpret sketchbooks working towards knowledge creation that can be disseminated. It should be acknowledged that sketchbooks have been placed at a junction where I have engaged in a dialogue with a number of disciplines borrowing from social sciences when reading around public and private – the two concepts that surfaced from the material offering a new perspective into sketchbooks that had been mainly ignored previously. I have considered anthropological film and video art when contextualising my video artworks and I have reviewed artistic research. I have mingled in the field of drawing research and reverted to my art practice at moments of uncertainty. Even though I have engaged in a dialogue with authors from different fields I hope to have avoided what Sullivan (2009: 46) described as "poor social science and poor art". It should not be forgotten that the video artworks that are an integral part of this project are a video installation that was produced in an artistic research context. They are part of my drawing practice. The aim of presenting these video artworks is to disseminate the new knowledge to the wider audience and to communicate what the artists interviewed said about their sketchbooks.

This submission is in two parts – the thesis paper and the exhibition – and is a multi-layered and multi-voiced story. I have admired and enjoyed exploring autoethnography (Ellis & Bochner) but have not taken the leap to write about sketchbooks through my personal experiences – even though I acknowledge that I cannot escape those. I have made a conscious attempt to keep my voice present in the text – I believe that it brings trustworthiness to the

research, but also it has been my attempt to honour the personal life stories shared by the artists interviewed for this project. This has an effect on the style of writing, which varies in different chapters, but I hope it is not boring, as Richardson (2000: 924) has found much qualitative research writing to be.

As part of the research process drawings were initially made on paper with pencils. Later focus shifted to working with video and editing. I place these activities – drawing on paper and video artworks – at the two ends of my drawing practice. In the process thirteen final videos were created that are exhibited as an installation. In these video artworks artists are not seen talking to the camera; instead their voices are heard while the camera is directed towards their sketchbooks and we see their hands leafing through their own sketchbook pages. A light documentary touch was used during the filming while I aimed to create a safe and relaxed atmosphere for the artists to talk freely about their sketchbook practice. It is acknowledged that the camera was not – it never can be – an innocent observer. It could be perhaps described as a witness in a situation where choices were made all along about what the camera was pointed at, how long things were captured for, what were the camera angles and movements, i.e. all decisions to do with the *mise-en-scène*. Luc Pauwels (2002: 151) cites Jan Marie Peters[1] and states that being 'expressive' implies keeping some distance or 'deviating' from reality in order to be able to make a comment about it. My own thinking resonates with this proposition, as I believe that an editing process is required before the footage is presented so that the finished video is a coherent comment, an articulated thought. It should not be forgotten that the idea of sketchbooks, as much as the act of keeping a sketchbook or the sketchbooks themselves as objects, is socially constructed. The set-up for the interview is constructed and every utterance is not the business of the speaker alone but the result of his or her interaction with the listener, as Mikhail Bakhtin, put it – every utterance can be considered as part of a dialogue (Todorov 1984: 41-44).

Sketchbooks are objects that are part of everyday life: they are tools to be used. A sketchbook is "a repository of potentially generative perceptions, experiences, and feelings" (Simmons 2009: 41). Sketchbooks are personal documents and "they afford an intimate view on an artist's visual thinking and reveal a private world and creative process that is often more direct and more ardent than in formal works of art" (Kirwin 1987: 21). Sketchbooks have been seen as 'private' and confessional. It is often repeated that sketchbooks 'reveal the thinking' of the artist. However, during the course of conducting the interviews an interesting discovery emerged that contradicted what I had read in the previous research literature. It

[1] Peters , J. M. 1989 *Het Filmische Denken, of de binnenkant van de beeldcultuur*.

seemed that sketchbooks potentially had a public dimension to them. Questioning sketchbooks' private nature and exploring their potential public qualities offered a fresh entry point for sketchbook analysis. I have not been able to locate any scholarly studies suggesting that sketchbooks might have been used as a public forum, as a place to perform to an audience, to create an impression, and effectively to construct a falsely 'honest' representation of the internal processes of the artist. Sketchbooks have indeed been made *towards* publication; the most famous examples are of course Leonardo da Vinci's notebooks, but he was working towards publishing his ideas, not the notebooks *per se*. It is only rarely suggested by researchers that sketchbooks might be created with a public in mind. In his recent publications Stephen Farthing (2011b: 27) suggests that the stage designer Jocelyn Herbert's sketchbooks were "somewhere between public and private"; Farthing and Webb-Ingall (2013: 26-27) propose that the film director Derek Jarman made his sketchbooks with the understanding that some day they might be published. Curiously there *is* another forum where this public nature of sketchbook pages is more readily acknowledged: I have come to describe them as books aimed at the general reader on the topic of sketchbooks. They tend to publish a selection of colourful pages from sketchbooks by artists, designers, or architects with a short introductory text but little further scholarly argumentation [2]. These books often put forward a strong message of 'how to do it yourself'. Some of the artists and illustrators introduced in these books are fully aware that others will review their sketchbook pages; some – like Mattias Adolfsson – go even further and work in a sketchbook to be able to post the pages online (Gregory 2008: 9). Here the sketchbook page becomes a space to perform in, but of course by posting the pages online Adolfsson takes control over what is released publicly. Many of the artists interviewed are aware of the potential public nature of sketchbooks – some verbalised this clearly – in contrast to the conclusions of previous research. I have come to believe that part of the appeal of keeping sketchbooks is feeling part of the tradition, the long line of great artists and creative minds, starting with Leonardo, who have kept sketchbooks before. The private/public dimension became a major consideration of this artistic inquiry after it emerged from the interview material. The use of sketchbooks is explored through comparative analysis and communicated in the written thesis and in the final exhibition.

In this research I have considered sketchbooks that are in the form of a book with paper pages, as defined in Chapter 2, "bound together before artists and other creative people have used them to record and store visual material that is often drawn, sometimes written or glued on the pages". I like these books – which some might see as old-fashioned – and I carry

[2] See under the heading *'Examples of books on sketchbooks aimed at the general reader'* in References

one around. I believe that the concept of keeping 'a sketchbook' can include recording and storing work and ideas in other formats, such as on mobile phones for example. However, those are different kinds of 'sketchbooks' lacking many of the defining properties of the sketchbooks discussed in this research. Sketchbooks, as defined here, have distinct tactile qualities; they must be held and interacted with by turning the pages. The viewer will position him- or herself, holding the book, where the artist has been before while making the marks in the book. One cannot only see the hours that have passed with the artist poring over the book, but also feel the history, smell it. I have come to understand the importance of the sequential nature of the book and how the story can only be grasped by flicking through the pages. The sequence of drawings within a book is important to an understanding of the creative process (Glimcher 1986: 3). Sketchbooks encompass time in their sequential form. They are notoriously difficult to exhibit. To me a 'true' – I use the word knowing this is a subjective judgement – sketchbook holds uncertainty in the way that the artist does not know what the book will hold when it is finished or full or abandoned. That is why I find it difficult to put the title 'sketchbook' on those drawing books that contain a set of drawings well-planned and executed accordingly by the artist. As the name suggests, simply, a *sketch*book is to do with something rough and unfinished – and hence elusive.

Perhaps this elusiveness has contributed to the shortage of scholarly research, as little serious research has been conducted on sketchbooks. I pondered about this in my personal correspondence[3] to Dr Liza Kirwin, Deputy Director of the Archives of American Art, who has written an article introducing sketchbooks by different artists found in their collection. In her reply[4], Dr Kirwin pointed out that artists seem to be more interested in looking at sketchbooks than art historians, who are more interested in preliminary studies in whatever form they take. Perhaps one needed to be an artist to see value in sketchbooks, I wondered; perhaps those who had researched sketchbooks were also fellow sketchbook keepers. I took another stab in the dark and wrote[5] to Professor Theodore Reff, who has extensively researched sketchbooks by Paul Cézanne and Edgar Degas, asking if he keeps a sketchbook himself. Professor Reff replied[6] promptly, writing that he does not keep a sketchbook – nor a notebook or a diary – only a pocket agenda that, he confessed, he often forgets to consult. He did not confirm my theory about sketchbook researchers being sketchbook keepers but I was left wondering about the nature and look of that pocket agenda.

[3] Email from Alaluusua to Kirwin sent on Thu 25/07/2013.
[4] Email from Kirwin to Alaluusua received on Fri 26/07/2013.
[5] Email from Alaluusua to Reff sent on Tue 30/07/2013.
[6] Email from Reff to Alaluusua received on Fri 02/08/2013.

The extensive book by Claude Marks *From the Sketchbooks of the Great Artists* should not be forgotten. Amongst the material from roughly 70 well-known artists are also drawings that Marks classifies as "sketchbook material based on their style and subject matter" (1972: 2) therefore his study covers a wider range of material than sketchbooks as they are understood in this research. Marks places sketchbooks in the context of the life and the *oeuvre* of the artist in general, but emphasis has not been on the developmental nature of sketchbooks, the sequential story told. Perhaps it is the sheer enormity of the task that has put other researchers off and I have come to understand the difficulties. I have looked across the field – like Marks – but been unable to dig deeper with each of the artists interviewed and it has not been manageable to put the sketchbooks in the context of the rest of the artist's *oeuvre*. The limitations of the research sample should not be forgotten either. The analysis is based on a select sample of artists interviewed. They do not offer ethnically or culturally varied cases but a rather homogenous group in their understanding of drawing, sketchbooks or art education in this European context imbedded in the western canon of art. The artists interviewed were selected through what can be called a snowball sample where finding one participant may lead on to finding the next. This group of artists shared practical and theoretical understanding of sketchbooks but it was revealed that the use of sketchbooks varied greatly amongst them. This discovery led me to believe that a comparative analysis of sketchbooks by these selected artists would allow me to access material that would reveal information about contemporary artists' use of sketchbooks and offer an opportunity to build knowledge around their sketchbook practices.

This research aims to be useful for those interested in sketchbooks and inform other researchers working on related fields within visual arts and design, such as those studying creativity. It aims to have a practical value to those working in education. It offers information about thirteen contemporary artists and their sketchbook usage presented through their words and by showing their sketchbook pages. Even though this thesis should be read in conjunction with the artworks created, my aim has been to write the text in a form that is understandable even without having seen the exhibition. To compensate for the fact that this paper is only a part of the submission, a DVD has been included. The reasons for choosing a video installation as a means of disseminating the research findings are manifold. Firstly, through my drawing attempts on paper and consideration of the collected interview material it became apparent that further work with video would be the most effective way of analysing the material. It would also be an effective form of communication. Through video, I hope to make the research findings more accessible to the wider public. An exhibition of course has limitations tying it to a place and a moment in time but my aim is to be able to

exhibit different versions of the installation in the future. Finally, by choosing a video installation as a format to disseminate research findings – or in this case to act as one part of the submission – I trust in video's ability to be able to create a coherent argument. When John Tusa reflected on interviewing for the radio in the 1970s he remembered the editing as the process of sanitisation while the producers worked on delivering the 'tidy' interview, without challenge, argument or exchanges. Tusa disagreed with this practice, reminding us that those 'tidied up' aspects would have revealed inconsistency and demonstrated the challenge within the topic discussed, but the priority was on the maximum transmission of information. Tusa believed that in this kind of editing the listener was deprived of a crucial ingredient of emotional meaning that would have gone beyond the pure informational meaning. (Tusa 2003: 262-263) When editing the video artworks I have been aware of the desire to gain the "maximum transmission of information" by reducing the material in a manageable form for the audience to grasp. I hope that it has not been a process of sanitisation, as I have aimed to leave enough to reveal the inconsistencies, the challenges, and the personalities of the artists interviewed.

Many artists have used interview footage either as part of their research or in their works of art. The difficulty of naming artists who use interviews to create their art arises from the blurred boundaries of different disciplines from filmmaking and documentary to fine art; and from the varying platforms of gallery setting, television, moving-image festivals and cinema. The videos created as part of this research are artworks and parts of an installation. I have worked with video as an art student early on, right at the end of the 1980s, when the equipment was cumbersome. Over the years I have found inspiration from some of my favourite video pieces seen in galleries, such as Lilibeth Cuenca Rasmussen's *Family Sha la la*[7] (Museum of Contemporary Art, Kiasma, Helsinki 2001) or *Aiwa to Zen*[8] by Candice Breitz (*Laughing in A Foreign Language* exhibition, Hayward Gallery, London 2008). Some artists and their works to be considered in this context are Gillian Wearing's *Confess All On Video. Don't Worry You Will Be in Disguise. Intrigued? Call Gillian Version II* (1994) or Jeremy Deller and his re-enactment piece *The Battle of Orgreave* (2001). Tacita Dean's film on Cy Twombly *Edwin Parker* (2011), or Cornelia Parker's film *Chomskian Abstract* (2007) can be seen as works of art but might fit into the documentary genre more closely. In Finland there is a strong video art tradition led by Eija-Liisa Ahtila, whose characters are often seen talking to the camera but in a constructed narrative – for example *If 6 Was 9* (1995)[9]. Minna Rainio and

[7] See Lilibeth Cuenca Rasmussen's website http://www.lilibethcuenca.com/Family-Sha-la-la
[8] The *Aiwa to Zen* video (Breitz 2008) can be found at https://vimeo.com/81408133
[9] Info on the Tate website http://www.tate.org.uk/about/press-office/press-releases/eija-liisa-ahtila-real-characters-invented-worlds and the video here https://www.youtube.com/watch?v=nSUQcjNvYh8

Mark Roberts[10], a Finland-based artist duo, use interviews as a research method and approach (Kivinen 2014: 257), as does another pair of Finland-based artists Tellervo Kalleinen and Oliver Kochta-Kalleinen. Their interview-based project *101 For All* was produced during the summer of 2015[11]. Interviews have produced material for countless art and film projects, of course, but the footage is not necessarily included in the final artwork; while on the other hand, in the field of documentary, the interview footage is often the main material. Other artists who have prominently used interview material as part of their working methods and whose works sit comfortably in the fine art gallery setting are, for example, filmmakers William Raban and Kutluğ Ataman as well as artists Duncan Campbell and Jordan Baseman.

The thirteen videos that are presented in the installation at the final PhD exhibition are video art but they can also be seen as part of the documentary genre. They could be called shorts[12], video-portraits or video-drawings. I see them as video-drawings because they are part of my drawing practice but I refer to them simply as 'videos' or 'video artworks' for the sake of clarity. They can be viewed individually but I believe that the research findings are most effectively communicated in the installation exhibition where the stories told get intertwined. These videos comfortably sit where boundaries are blurred – they are located on that cusp where the art gallery meets academia. In the 1970s Jay Ruby (1977: 8-9) claimed that until then the division between art films and documentaries was fairly clear: "[i]f you wanted to make films about people exotic to your own experience you made documentaries", and personal art films would be made to explore yourself, your feelings and the known world around you. At that time new works were emerging that no longer fitted completely into either the art film or the documentary genre. Ruby calls for reflexivity and reminds us that all films – fiction, documentary, art – are created, structured articulations and not authentic, truthful, objective records (*ibid*.: 10). The audience must know what they are looking at, reading or hearing – the context has to be clear (Pauwels 2002: 159). Documentary seeks to communicate (Ellis 2012: 155); over the past decade documentary imagery has come to occupy a pivotal place in contemporary art (Carey-Thomas 2012: 98). When the boundaries separating traditional art practices like sculpture, painting and dance started to become blurred, video art emerged (Rush 2003: 9). The use of video in research is rather different

[10] The artists' website http://rainioroberts.com
[11] The artists' website http://www.studiokalleinen.net Info on *101 For All* can be found here http://taidehalli.fi/en/nayttelyt/tellervo-kalleinen-oliver-kochta-kalleinen-101-kaikkien-puolesta
[12] They could also be called 'short films'. 'Video' and 'film' are often used intermittently and a 'short film' nowadays is more likely to refer to a piece of work shot on video rather than filmed on celluloid. Currently also videotapes are being replaced by digital file-formats.

from video art but in this research those two areas – both developing traditions – have come together.

On the accompanying DVD the thirteen videos created from the artists' interviews can be found as low-resolution versions. Those videos formed the PhD exhibition installation *Thirteen Narratives By Thirteen Artists About Their Sketchbooks.* On the DVD is also a ten-minute documentation video of the exhibition. This written component of the PhD is divided into ten chapters. Chapter 2 covers the literature review and draws up a definition for the Sketchbook based on previous studies. The methodology, methods and the research approach are introduced in Chapter 3. Chapter 4 focuses on the artist interviews conducted and considers the selection of the participants. Chapter 5 consists of descriptions of the sketchbook practices by each of the thirteen artists who were included in the research analysis and presented in the PhD exhibition. Through this 'thick' description [13] an understanding of contemporary artists' sketchbook practices can be gained. Chapter 6 presents the findings from the analysis of the interview material outlining sketchbooks first and foremost as purposeful, practical and personal objects. A list of specific sketchbook practices is also presented together with the private/public dimension of sketchbooks, which was discovered as a surprising topic emerging from the interview material and offered a fresh entry point for further analysis. In Chapter 7 'private' and 'public' are defined before sketchbooks are considered in these two dimensions. It is observed that these boundaries are constantly shifting. A proposal is put forward that sketchbooks belong to both of these spheres rather than being limited to the private realm as previous research strongly suggests. Chapter 8 explores sketchbooks and their blurred boundaries further through acknowledging the difficulty of naming them and considering the role of writing in sketchbooks. A proposal is put forward that sketchbooks may play an important part in the formation of the artist's identity. The research findings and dissemination of the new knowledge is considered in Chapter 9. Finally Chapter 10 concludes this written component of the PhD submission.

Sketchbooks are not only multifaceted objects, they are also a diversified topic for investigation. Many research approaches could be used with them. Sketchbooks could be – and often have been – looked at in the context of the artist's *oeuvre*; they could be used to learn more about the development of a particular painting, or illustrate the working process of a living artist. We often critique and think about art in terms of (aesthetical, emotional, financial, etc.) value and are accustomed to judging it. It is not unusual to hear clear-cut

[13] Joseph G. Ponterotto (2006) explores the evolution of the term 'thick description' and places its origins with Gilbert Ryle (1971) rather than Clifford Geertz (1973) who often gets cited, but he himself credits Ryle.

opinions expressed by experts and non-experts alike stating whether an art exhibition, or indeed a work of art, was good or bad. This kind of assessment does not seem to apply to sketchbooks. We would hardly say that a sketchbook is 'good' or 'bad'. In a way sketchbooks are timeless. They have been around for centuries – since paper became more easily available and importantly more affordable to artists and others – and their usage as well as physical qualities have remained surprisingly unchanged. Undoubtedly sketchbooks by J.M.W. Turner (during his lifetime paper production developed in huge steps) and Frank Brangwyn 1867-1956 (whose sketchbooks can be found in the archives of the Royal Academy of Arts in London) or the contemporary artist Kurt Jackson do look different but certain aspects remain the same – most notably, all of these artists collected material and ideas of the world around them in their sketchbooks. The external world entered their sketchbook pages in the form of landscape views or costumes worn by the people drawn on the pages or in the notation of current affairs. Still it is possible to view sketchbooks independently and almost out of the sociocultural context, removed from the political upheavals and economical state of affairs because sketchbooks are a personal space for artists where they can do what they like.

Maybe sketchbooks' private nature isolates them to a certain extent from the world around them and puts them beyond judgement, but of course in this study it has been discovered that sketchbooks have a further public dimension to them. This private/public analysis places sketchbooks in the context of the wider world outside them. The private/public dimensions offer an entry point for comparative analysis, a lens, that has been used to examine sketchbooks and what they mean to thirteen contemporary artists. In a way sketchbooks remain as 'outsiders' from many art related debates. They were not made to be exhibited (or were they?), nor were they produced to be sold (or were they?), there were no rules to be followed or traditions to copy (or was there?). Many questions remain unanswered. I hope that my work presented here and in the final PhD exhibition provoke further thoughts and critical analysis of sketchbooks: analysis of something that escapes judgement and praise.

Terminology

- For example "PhD SB3" refers to the 3rd book from the series of sketchbooks I have kept during this research project. Most of them are A4 size and portrait. PhD, SB = sketchbook, 3rd in the series. The total number of these A4 sketchbooks is fourteen.

- The duration of the videos is marked as follows:
  12:37 means 12 minutes and 37 seconds (the same could be stated as 12'37'').

- Occasionally the term 'short film' is used in conjunction with a 'video' to refer to a complete piece of work. Following widely used practice, 'filming' is used intermitted with 'shooting on video' even though all the material is on video.

- 'Sketchbook-reflections' is used as a term referring to those parts of the artists' video interviews where they talk about issues directly linked to their sketchbooks and how their sketchbooks are being used and stored.

Chapter 2
RESEARCH AND LITERATURE ON SKETCHBOOKS

In this chapter previous research and literature is reviewed and a simple definition of the sketchbook is outlined for the purposes of this study. It is observed that research has often presented sketchbooks as 'revealing' the inner vision of the artist. Decisions made by previous researchers are introduced through examples regarding, for example, reproduction of sketchbook pages in their publications. The effects of researchers' own understanding on the interpretation of sketchbooks are discussed, again through examples. Sketchbooks are contextualised historically, and finally, the use of sketchbooks, as identified by previous researchers, is outlined. A further definition of the sketchbook is presented, based on a synthesis of those sketchbook practices.

2.1. Previous sketchbook research and sketchbook definition

Engaging with previous sketchbook research and literature around it is a challenge, as previous academic research is limited. Much of the previous research consists of a selection of articles focusing on singular sketchbooks and a limited number of published books on particular artists' sketchbooks. In 2009 Paul Ryan completed his PhD thesis, a semiotic study of the sketchbook, recognising the need for further research into sketchbooks as they are still "poorly understood in terms of their meanings, having been rarely focused upon in research and yet widely used in practice"[14]. Comparative studies of different artists and their sketchbooks do not feature and I have been able to locate only a few general overviews of sketchbook use and the creative strategies linked with them[15]. Often the aim of the research conducted has been to verify the attribution[16] of the sketchbook to a certain artist or to establish the dates when the artist would have used the book[17].

Analysis of previous studies has revealed that much research has focused on the relationship of sketches and drawings – some of them in sketchbooks – to finalised canvases for

[14] Ryan, P. 2009. *Peirce's Semeiotic and the Implications for Æsthetics in the Visual Arts: A study of the sketchbook and its positions in the hierarchies of making, collecting and exhibiting.* Unpublished PhD dissertation; University of the Arts London. P. 121.
[15] A short illustrated article by Liza Kirwin, *Visual Thinking: Sketchbooks from the Archives of American Art* (1987) and Claude Marks's vast book *From the Sketchbooks of the Great Artists* (1972). Liisa Valkeapää completed a BA/Sc thesis in 2008 considering a group of sketchbooks by different artists focusing on conservation issues; she also acknowledges the lack of literature: "there were not that many articles about sketchbook collections" (p. 31). A selection of recently published colourful books, aimed at the general reader, introduce sketchbook pages from different artists.
[16] For example Dodgson 1918; Osborne 1979; Van de Velde 1969.
[17] For example Andersen 1962; Hawes 1956.

example[18], rather than the role of sketchbooks *per se* and their content. A number of investigations fall outside the scope of this research because the material referred to as a 'sketchbook' is not strictly speaking one: a bundle of drawings has been bound together by the artist, or most likely by someone else, after the drawings have been made. This is illustrated for example in the 'Dresden Sketchbook' of Albrecht Dürer[19] or Angelica Kauffman's 'Neoclassical sketchbook' in the Victoria and Albert museum[20] - these are collections of drawings rather than sketchbooks as defined in this research.

> For the purposes of this research, SKETCHBOOKS are defined here as blank books with sheets of paper bound together before artists and other creative people have used them to record and store visual material that is often drawn, sometimes written or glued on the pages.

Many drawings were originally in a sketchbook, which has been dismantled later on. Some artists' sketchbooks have survived more or less intact after the artist's death and research has been conducted on them (Turner[21], Degas[22]), others have been dismembered yet still researched as sketchbooks (Cézanne[23], van Gogh[24]). This is what, for example, happened to Cézanne's and Manet's sketchbooks, the content of which have ended up in museums as drawings. Also *albums factice (artificial albums)* were created by binding collected sketches together and trimming the sheets of paper to a uniform size[25]. In other cases sketchbooks may have also been taken apart by well-meaning cataloguers, as happened to some of J.M.W.

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[18] One interesting example of this is Gary Tinterow's illustrated article (1990) *Gericault's Heroic Landscapes: The Times of Day.*

[19] Dürer 1972. Walter L. Strauss, a writer and authority on Old Master prints and drawings, acknowledges that a manuscript known as the *Dresden Sketchbook* of Albrecht Dürer's (1471-1528) is not a sketchbook but a collection of various drawings Dürer made for his own reference or in preparation for some of his works. The sheets are bound together in no particular order; some of them are blank, others have drawings on both sides and some drawings on small pieces of paper have been mounted on larger sheets. The collection of drawings has been arranged more than once resulting in several systems of numbering on the sheets. Strauss attempts to place the drawings approximately in a chronological order, pointing out that it is likely that about half a dozen items in the *Dresden Sketchbook* are not by Dürer's hand. Strauss in Dürer/Strauss 1972: vi-vii.

[20] Research conducted on early drawings of Angelica Kauffman (1741-1807) in the collection of Victoria and Albert Museum, reported in the 1977 article *An Early Neoclassical Sketchbook by Angelica Kauffman,* reveals that this is a collection of drawings pasted into a bound volume by a print dealer and an active patron of neoclassical art in Milan, Giuseppe Vallardi. (Walch 1977: 98.) Further information can be found on the V&A website: http://collections.vam.ac.uk/item/O198441/page-from-a-sketch-book-drawing-kauffman-angelica-ra/

[21] See for example Bower 1990; Brown 2012a; Finberg 1909; George 1971; Turner & Wilkinson 1972; Turner & Wilkinson 1974.

[22] See for example Reff 1976a & 1976b; Reff 1976c; Armstrong 2000.

[23] See for example Andersen 1962; Cézanne 1951a, 1951b, 1966, 1982, 1985; Gowing 1988; Reff & Shoemaker 1989; Rewald 1982.

[24] See for example Bakker, Jansen & Luijten 2009; Van der Wolk 1987.

[25] Marks 1972: 1-2; Reff 1976a: 1; Shoemaker in Reff & Shoemaker 1989: 16-17. Cézanne's family made no effort to preserve his sketchbooks intact and a number of reasons were suggested by Chappuis for this – they may have been exhibited or sold separately or they may have been taken apart to be photographed or perhaps given away as gifts (as cited in Reff & Shoemaker 1989: 16-17).

Turner's sketchbooks in John Ruskin's 1857-58 inventory[26]. It is important to recognise that sketchbooks were not seen as valuable documents before the notions of personal investigation and insight into the artist's thinking became areas of scholarly interest. This was pointed out by Claude Marks who published a lengthy book *From the Sketchbooks of the Great Artists* in 1972[27], acknowledging that only in the last two hundred years have such personal records of an artist's daily activity been considered worth preserving. (Marks 1972: 1-2.) Turner's original works came to the nation from his estate[28], thus avoiding the fate of the sketchbooks by his contemporary, Beethoven, whose nearly intact collection of sketchbooks was auctioned in 1827 because they were seen merely as souvenirs and mementos[29].

Perhaps most notably, Leonardo da Vinci's notebooks have been well-documented, from Leonardo's heir Francesco Melzi's 16th century compilation to Jean Paul Richter's editions over 300 years later. According to Martin Kemp, Richter was a pioneer in the movement, realizing the value of private writings and sketches that speak of a great mind at work. (Kemp 2008: v-vi.) Jean Paul Richter's *Literary Works of Leonardo da Vinci* was published in 1883[30]. According to Thereza Wells (2008: xiii), Leonardo's notebooks show us how he approached his life and work, what interested him, what obsessed him and why: "They are the key to understanding how he thought." Kemp (2008: v) states that we now take it for granted that the private 'notebooks' or 'papers' of great individuals are of huge value in providing insights into their minds.

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[26] For 'Project Overview' see Brown 2012b at http://www.tate.org.uk/art/research-publications/jmw-turner/project-overview-r1109225 "While Turner had broken into his sketchbooks to create a prime selection, ordered and described, Ruskin now undid it. He cut the drawings from the album, intending to exhibit many of them, but also removed Turner's labels which he set aside in parcels. These survive today, in a condition more perplexing than helpful." Brown 2010 at http://www.tate.org.uk/art/research-publications/jmw-turner/sketchbooks-from-the-tour-to-switzerland-r1129681#entry-main:fn_1_2_1

[27] The value of Marks's book is particularly in its breadth; it does not, as a rule, specify the sources.

[28] The Turner Bequest at the Tate gallery comprises nearly 300 oil paintings and around 30,000 sketches and watercolours including 300 sketchbooks. More information can be found at www.tate.org.uk. *The Project Overview* tells the story of the Turner Bequest in more detail here: http://www.tate.org.uk/art/research-publications/jmw-turner/project-overview-r1109225. See also Warrell 2014: 7-8.

[29] Johnson & Tyson 1972: 137. See also Johnson, D., Tyson, A. & Winter, R.; edited by Johnson, D. 1985. The Beethoven Sketchbooks: History – Reconstruction – Inventory. Berkley and Los Angeles: University of California Press. They have written about Beethoven's sketchbooks offering intriguing details in their search of putting together the material spread to various locations. The authors state that to understand the behaviour of Domenico Artaria – who had acquired manuscript material at the auction – it is necessary to understand the way in which the sketchbooks were at first regarded. They were valued as mementos or souvenirs and as specimens of the composer's musical handwriting and this lack of greater interest was reflected in low prices as well as in the handling of the material. (Johnson & Tyson 1972: 137.)

[30] For more info see Kemp 2008: v-viii.

2.2. Sketchbooks are perceived as 'revealing'

This notion of sketchbooks' capacity to reveal inner vision[31] or offer an insight into the mind of the artist[32] is repeated throughout the literature and research conducted about sketchbooks. According to Liza Kirwin sketchbooks "afford an intimate view of an artist's visual thinking and *reveal* a private world and creative process"[33]. Turner's "sketches *reveal* the artist as himself […] and show his ideas as they were conceived and not as they were modified, frozen, dressed up and presented (still outrageous enough) to the public"[34]. Cézanne's sketches "*reveal* his intense originality as a draftsman"[35]. "The sketches *reveal* a side of the artist that is not so apparent in his more famous paintings."[36]

This idea of sketchbooks' power to 'reveal' something is closely linked to the notion of them being *private* and not intended for public dissemination. According to Wilkinson "Turner had no intention at all to exhibit his sketches"[37]; in his sketchbooks "we see the artist working only for himself"[38]. Lieberman (1982: 4) is sure that Jackson Pollock "never intended to exhibit any of these loosened pages". Vincent van Gogh's sketchbooks "were intended for his eyes only" (Van der Wolk 1987: 7) and Cézanne's "private cahiers […] preserved and protected his inward life" (Gowing 1988: 11). By examining these objects we enter the *private world* of the artist[39]. Johannes van der Wolk (1987: 7) describes this as looking over Vincent van Gogh's shoulder as we try to 'catch' him at work in his sketchbooks. Theodore Reff (1989: 8) describes Cézanne's sketchbooks as "the most private means of expression"; they "bring us close to Cézanne's process" and in them "we can follow the evolution of a single idea, the pose of a single bather, through six or eight variations […]; or observe the transformation, stroke by stroke".[40] Ann Temkin (1993: 28) states that "[o]ver the course of four decades, Beuys's drawing moved from the sketchbook page to the blackboard, from private to public" suggesting that when Joseph Beuys's drawings were in his sketchbooks they were private and when he started his blackboard drawings he moved his drawings to the public arena.

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[31] As described by Marks 1972: 2.
[32] As described by Kemp 2008: v.
[33] Kirwin 1987: 21 (my italics).
[34] Wilkinson in Turner/Wilkinson 1972: 14 (my italics).
[35] d'Harnoncourt in Reff & Shoemaker 1989: 6 (my italics).
[36] Hawes 1956: 2 (my italics). *A Sketchbook by Thomas Cole.* Hawes also writes: "…one gains a more balanced picture…"; "…appreciable insight into the artist's creative process…" (*Ibid.*: 2); "we may derive some insight into Cole's imaginative process of transforming a functional sketch into his idea of a work of art" (*Ibid.*: 23). See also Clarke (2014: 211) "they reveal what we are thinking…"; Graves (in Ambroziak & Graves 2005: 237) "reveals the examination of his artistic conscience".
[37] Wilkinson *Preface* in Turner/Wilkinson 1974: 8.
[38] Wilkinson in Turner/Wilkinson 1972: 12.
[39] As described by Kirwin 1987:21.
[40] See also Perini (1988: 156, re: Reynolds) "private art of memory"; Hamlyn (1985: 11, re: Turner) "private memoranda"; Omoto (1965: 335, re: Whittredge) "private sketches", "private world".

Looking at the research conducted on sketchbooks has exposed a number of issues beyond the problems of dismantled sketchbooks and authentication of drawings separated from the original bound books. From the institutions' point of view exhibiting sketchbooks held in their archives is problematic. They also face other challenges such as how to categorise, store and provide access to sketchbooks. Publicising sketchbook material or research also has its issues. Even the most thorough research from real connoisseurs is subject to criticism. This can vary from disagreements with attribution[41] or dating[42] to dissatisfaction with the format of the research publication[43] or disagreement about method of analysis[44]. There is a certain amount of interpretation and conjecture involved when writing about sketchbooks. Older sketchbook material has been published mostly in three formats: in scholarly articles, as facsimiles, and in books where some of the sketchbook pages are printed together with contextualising texts[45]. More recently many museums have started to digitalise sketchbooks in their collections, making them available online[46]. Also a large number of colourful books aimed at the general reader has been published in the last ten years; they also reiterate the idea of sketchbooks' 'revealing' nature, claiming to expose "the thought behind" projects or "a rare behind-the-scenes view" (O'Donnell 2009: 9). Due to space limitations it is not possible to report in detail on the content of the books about sketchbooks even though a close analysis of these sources has been conducted. Instead, I will present a comparison of two of these sources – on sketchbooks of Le Corbusier and Picasso – to illustrate contrasting approaches taken when publishing research on sketchbooks.

2.3. Analysis of Le Corbusier and Picasso publications

Due to the format and characteristics of sketchbooks, decisions need to be made when reporting research findings on how sketchbooks' content is being reproduced in the research report or a book to be published. These two publications, the large four volumes of Le Corbusier's sketchbooks[47] (1981/1982) and *Je Suis le Cahier – The Sketchbooks of Picasso*[48]

[41] For example Dodgson 1918; Osborne 1979; Van de Velde 1969. See also Perini 1988 (Appendix, p. 165-168).
[42] For example Andersen 1962; Hawes 1956; Perlmutter 1976; Welsh & Joosten 1969.
[43] See for example Millard 1978: 568.
[44] Analysis of Paul Cézanne's sketchbooks is presented as an example later in this chapter.
[45] See Appendix I for a selected list of publications.
[46] Recommended websites: *Turner's digitalised sketchbooks* (2016) in the collection of Tate; *Luonnoskirja* (transl. *Sketchbook*) (2016) in Ateneum Art Museum in Helsinki; *Resources tagged sketchbooks* (2016) in The Art Institute of Chicago.
[47] Le Corbusier sketchbooks. Vol. 1-4, 1914-1948. 1981/1982. Preface by André Wogenscky; introduction by Maurice Besset; notes by Françoise de Franclieu. London: Thames and Hudson in collaboration with the Foundation Le Corbusier, Paris.
[48] Glimcher, A. & Glimcher, M. (eds.) 1986. *Je Suis le Cahier* – The Sketchbooks of Picasso. London: Thames and Hudson.

(an exhibition publication; 1986), are thorough investigations but some very different principal decisions have been made when producing them. They both introduce all (or most in Le Corbusier's case) of the sketchbooks: 73 by Le Corbusier and 175 by Picasso. Le Corbusier's sketchbooks are published without accompanying critical analysis – to make them available for researchers – and six of Picasso's sketchbooks have been chosen to be reproduced, page-by-page, with essays from scholars. Whereas all of Le Corbusier's sketchbooks are published fully, the rest beyond the chosen six of Picasso's are only indexed at the end of the book.

According to André Wogenscky, Le Corbusier (1887-1965) called his book a 'sketchbook' – it was his travelling companion. Le Corbusier would pull it out of his pocket to record something he had thought of or seen. He rarely used his sketchbook in his studio. His seventy-three notebooks now belong to the collection of the Foundation Le Corbusier, which was formally established in 1968. (Wogenscky 1981: ix.) The sketchbooks cover a period over a half-century and Le Corbusier must have started using them about 1907 while travelling. According to Maurice Besset Le Corbusier used sketchbooks to capture an observation, an idea, an image in its unrefined state, and he would refer to his sketchbooks incessantly and talk about them frequently but rarely showed them. In 1955 Le Corbusier established a classification system and at his death there were seventy-three sketchbooks numbered from A1 to T70 dating from 1914 to 1964. He had carefully arranged them in an old leather suitcase found in his apartment after his death. Le Corbusier's numbering system was not faultless and there are long periods – for example 1919 to 1929 and 1936 to 1945 – that are not represented in the sketchbook collection. Le Corbusier was aware of these gaps and had claimed that the sketchbooks from before 1934 had disappeared while moving house. He also left some sketchbooks out of his classification system. Unfortunately no document has been found explaining the division indicated by the letters used. Further complication for anybody studying Le Corbusier's sketchbooks comes from the fact that the dates on the covers of the sketchbooks do not correspond with the ones marked randomly on the pages. It was suggested to Le Corbusier that perhaps the sketchbooks could be published but because they were an 'active thing' for him Le Corbusier did not want it to be done during his lifetime. Le Corbusier had said that he wanted the sketchbooks to be published in two editions. One of them would be a complete version and the other abridged in paperback. Unfortunately he did not leave clear instructions how this should be done. (Besset 1981: xi-xii.)

It became an urgent task for the Foundation Le Corbusier to publish the sketchbooks as they were too fragile to be used by researchers and scholars. A decision had to be made about how the sketchbooks would be published. It had become clear that no valid choice or cuts could be made in this complex material before problems with interpretation had been resolved. Hence it was decided that the sketchbooks would be published without critical commentary, thereby making them available and by doing so stimulating critical study. (The reproductions are accompanied by transcriptions of Le Corbusier's handwritten notes.) The sketchbooks Le Corbusier himself left out of his classification were excluded from the publication. Brief introductory notes to each of the sketchbooks were provided, sufficient to situate the contents of each of the sketchbooks in the context of Le Corbusier's overall practice. Having decided that the sketchbooks should first be published without abridgement, the Foundation had to decide how this would be done. Two radically different ways were considered. The seventy-three individual sketchbooks could have been published as individual facsimiles. The other option – the one that was used – was to publish the sketchbooks in four bound, quarto-size volumes, in which the pages of the sketchbooks and transcriptions would be printed together on a larger folio. This method was chosen due to concerns for the broadest possible distribution of the publication and material problems presented by the facsimile edition. (Besset 1981: xii-xiii.)

Six of Picasso's sketchbooks are published in full in *Je Suis le Cahier* by Glimcher and Glimcher (1986) in their original sequence and accompanied by articles by experts from the field. At the end of the book all of Picasso's sketchbooks are listed in the manner of an inventory. In the Preface to the book, Arnold Glimcher states that the book is "an attempt to document Picasso's development through his sketchbooks and to provide a reference book for scholars". The book resulted from five years of research and planning to deliver the first exhibition of Picasso's sketchbooks arranged in New York in 1986. (*Ibid.*: 3.) The exhibition travelled extensively and was shown at the Royal Academy of Arts in London later the same year[49]. According to Glimcher, Picasso carried small sketchbooks to record and respond to events he saw and used the bigger ones in the studio. These sketchbooks have preparatory and intermediary drawings in them leading on to other pieces of work but also statements. Glimcher gives examples of 'aftersketches' based upon finished works of art as well as drawings that seem to function as records of completed works, perhaps lent to exhibitions. Many non-preparatory drawings explore solutions to problems inherent in the painting process itself. Picasso's known 175 sketchbooks were created between 1894 and 1967. Most

[49]See RA Exhibition Files 1970-2009 and also information on the Pace Gallery's website: http://www.pacegallery.com/newyork/exhibitions/12261/je-suis-le-cahier-the-sketchbooks-of-picasso

of them were kept intact with only the occasional missing page released as a single drawing. After 1964 Picasso sold complete sketchbooks to his dealer Kahnweiler and agreed that they could be dismantled and exhibited as drawings. Glimcher points out that drawings in these particular sketchbooks contained parts that were elaborate in colour and complexity. He draws attention to the fact that a sequence of drawings within a given notebook is important to an understanding of the creative process and urges that the sketchbooks are kept intact. Some of Picasso's sketchbooks have been dismantled since his death and in at least one instance the pages have been sold separately. Glimcher observes an interesting aspect of the methods Picasso used in his sketchbooks, pointing out that sometimes a series of images very similar to one another – so similar that they might have been traced – are interrupted by a drawing that appears anachronistic. The relationship between the drawing and the sequence it interrupts might be clarified later on in the series but often these drawings appear to have functioned as an oasis for refreshment in the middle of Picasso's analytical investigation through the series in question. (Glimcher & Glimcher 1986: 2-3.)

Both of these publications – the four volume series devoted to Le Corbusier's sketchbooks and *Je Suis le Cahier* on Picasso's sketchbooks – illuminate the ways these two creative people worked. The specialists writing about Picasso's sketchbooks offer different interpretations of the material, some writing very specifically about particular sketchbook pages and others offering a more general view. In *'The Saltimbanques – Sketchbook No. 35, 1905'* E. A. Carmean Jr. describes how sketchbook evidence together with x-radiographic recording of this painting – Picasso's first truly major work – shed light on the process of making it. The results of the research, including subsequent laboratory examinations, covering Picasso's rose-period and also drawings and notes contained in three sketchbooks from period of 1904-1906 (No. 33, 35, and 36), clarify the evolution of the *Family of Saltimbanques* and "add new insights into his pictorial thinking during this crucial time". According to Carmean Jr. these notebooks offer further evidence of the depth and richness of Picasso's imagination. (Carmean Jr. 1986: 9.) Carmean Jr. delivers a page by page account with analysis of the link between drawings and particular characters in the painting whilst also investigating how these drawings might have been made; he presents many predictions and guesses about these drawings together with descriptions of them. Carmean Jr.'s authority on the subject matter – he is an author of a monograph on Picasso's *Family of Saltimbanques* – allows him to draw from many sources of information and his analysis of the relationship between the sketchbooks and the painting seem very credible despite the fact that he is forced to use phrases such as "a series suggests…" (p. 13), "works appear to be taken from…" and "we can

assume…" (p. 14), "inscription might refer to the following two pages" (p. 16). Here are some of Carmean Jr.'s observations:

> "No. 35 is a very small sketchbook – actually more of a pocket notebook in size, measuring only 14.5 by 9 cms, or approximately 3½ by 5¾ inches. With a total of fifty-one pages, it contains thirty separate drawings. The remaining pages are given to various notes and other written passages, including two laundry lists. This latter material, in addition to its notebook size, suggests that Picasso carried sketchbook No. 35 around outside the studio, using it for practical as well as artistic purposes.
>
> Of course, in sketchbook No. 35, as well as in the other two sketchbooks, we cannot say with certainty that the sequence of drawings from front to back is the order in which Picasso actually created them; but the extant chronological ordering we do already have from other works suggests that such a first-to-last-page sequencing is indeed the case, and it is followed here in the discussion of the drawings." (Carmean Jr. 1986: 13.)

Sketchbooks offer rich material for researchers and each scholar will bring in their own viewpoints into the analysis influencing the methods they use when scrutinizing the contents of sketchbooks. The analysis presented above by Carmean Jr. demonstrates how conclusions about Picasso's sketchbook usage were drawn from the content of his sketchbook. The laundry lists suggested to Carmean Jr. that Picasso would have taken the book outside the studio. Both publications on Le Corbusier's and Picasso's sketchbooks are valuable to scholarship and offer access to the rich source material. These examples illuminate decisions a researcher must make when analysing sketchbooks and reporting research findings. Choices are being made of how many sketchbooks are analysed, for example, and are they looked at in the context of the artist's *oeuvre*. Further decisions need to be made as to whether sketchbook pages are reproduced; how many of them, and in what format. While reading around previous sketchbook research I was particularly interested in the discoveries researchers made about these artists' sketchbook practices. For example it is reported that Le Corbusier rarely used his sketchbook in his studio; he would talk about them frequently but rarely show them; and he was keen to publish them but only after his own death. Regarding the methods Picasso used in his sketchbooks, it is revealed that he did 'aftersketches' from finished works of art and also used tracing when exploring a series of images. These kinds of details that emerge from sketchbook research can be illuminating when considering the artist in question and his or her general working methods. What I have been interested in in my research is a study across a number of artists rather than in-depth analysis of only a selected few.

2.4. Sketchbooks in a historical context

To understand the characteristics of sketchbooks better, it is useful to consider them in a historical context. While conducting the literature review I mapped out a number of historical phenomena that can be seen as forerunners of sketchbooks. This process helped to clarify the definition of sketchbooks further. The desire of an individual to find a space for recording life around them or to access a surface to practice their skills has always existed and parallels could be made between modern-day sketchbooks and centuries-old Japanese 'pillow books', or Egyptian ostraca or even the cave paintings. The most famous of the Japanese 'pillow books' was kept by Sei Shōnagon (c. 966 - c. 1025), a diarist, poet and learned lady of the court; her Pillow Book *(Makura no sōshi)* is the best source of information on Japanese court life in the Heian period[50]. In the remains of Deir el-Medina, the Egyptian village of the Pharaoh's tomb-builders and artisans of the New Kingdom of Thebes, the Great Pit was discovered with tens of thousands of discarded bits of limestone chips. These ostraca would have been used to write and draw upon with reed pens and ink, or sometimes engraved, and served as a surface for artisans to hone their skills in drawing.[51] Claude Marks identifies the medieval pattern-book as the first kind of sketchbook. These were used in workshops to supply models of specific types of imagery. They were not regarded as works of art, and originality was not an issue. Furthermore, the notion of privacy was alien to the Middle Ages. Very few of these medieval pattern-books, known in Latin as *exempla*, have survived. (Marks 1972: 2-3.) The model book of a learned monk and miniaturist, Adémar de Chabannes (988-1034), has survived with some trial figures. The album of Villard de Honnecourt (active c. 1230-1240 in the northern part of France) stems from this medieval tradition.[52] Thomas Mallon locates the origins of diaries – this is another group of objects closely related to sketchbooks – with ships' logs, household accounts, and commonplace books. [53] Commonplace books were used to record one's reading or other information and writers used them to record influence.[54] According to the *Harvard University Library* website[55], a commonplace book serves as a memory aid or reference for the compiler. It contains a collection of significant or well-known passages copied and organised in some way. They

[50] Heian period: 784-1185. Encyclopædia Britannica Online. Retrieved 31 July, 2012, from http://www.britannica.com/EBchecked/topic/532788/Sei-Shonagon

[51] Ancient Egypt – Life and Death in the Valley of the Kings. Episode I: Life. BBC. First broadcast: 22 Mar 2013. Also Farthing, S. 2013. Discussion on ostraca in a supervisory meeting on 22 July 2013.

[52] See Marks 1972: 2-17; Scheller 1995: 110; Petherbridge 2010, p. 29. More information can be found for example in *Exemplum: Model-Book Drawings and the Practice of Artistic Transmission in the Middle Ages* (ca. 900-ca. 1450) by Robert W. Scheller; see pages 109-117 for Adémar de Chabannes, and pp. 176-187 for Villard de Honnecourt. There has been debate as to whether Honnecourt was an architect, a master mason or a more modest technician. See for example Marks 1972, p. 11; Ackerman 1997, p. 42.

[53] Mallon 1984: 42-43. In *A Book of One's Own – People and Their Diaries* (1984) Thomas Mallon has looked at diaries – including some artists' sketchbooks – from different times and categorised them. The lack of similar studies of sketchbooks has made this source particularly valuable.

[54] Mallon 1984: 120; see also Kovats 2007: 8.

[55] Harvard University Library Open Collections Program hosts a selection of digitalised Commonplace books. http://ocp.hul.harvard.edu/reading/commonplace.html

store information that can be retrieved and used by the compiler. Its origins are in antiquity in the idea of *loci communes,* 'common places', under which ideas or arguments could be located.[56] According to Mallon (1984: 120-121), the nature of a commonplace book changes when the author starts adding comments reflecting his or her personality and narrative, which moves them towards the diary, where the focus is on creating art rather than reporting it.

What can be identified from different situations where books have been used either for the purposes of writing or drawing, or often both, is that they have served a particular purpose - they have been practical tools – and offered a space for the book's owner to collect material, record experiences and visualise what they have seen. The history of sketchbooks is very closely linked to different areas of life including social, economic and political developments. Two further, travel related, phenomena should be considered: the voyages and the Grand Tour. We have seen that ships' logs are connected with the development of diaries.[57] The commonplace book was useful as a collection of quotations and references. A ship's log was not only a useful record but an essential tool for survival on the seas. For example Michael Jacobs writes about the origins of the travelling artist back in the 15th century when sketches executed on sea journeys supplemented nautical records. Amongst the earliest surviving drawings of distant lands are the works by John White, who was born c. 1540-50 and died c. 1593. Travelling artists were a prerequisite on all scientific and diplomatic missions from the 16th century onwards; they were particularly in demand in the 18th century. The artists' vision of the foreign land was inevitably influenced by their western prejudices and preconceptions as well as by the demands of colonial propaganda. There was a need to create finished pictures to entertain and inform, composed following the artistic conventions of the times. (Jacobs 1995: 9, 12.) Newly founded institutions sent artists and scientists to observe unfamiliar parts of the world. The Royal Society was founded in 1660 and right from its foundation appreciated the value of journals kept by seamen and travellers on voyages. At the end of the 18th century Captain Cook equipped his Pacific expeditions with teams of artists and gentleman scholars. (Jacobs 1995: 12; Smith 1985: 8.) Art and science were closely linked to the voyages on the Pacific.[58]

[56] The florilegium of the Middle Ages and early modern era collected excerpts on religious and theological themes primarily. http://ocp.hul.harvard.edu/reading/commonplace.html
[57] Stephen Farthing has used this analogue too in Farthing 2009: 7 & Farthing 2011b: 26.
[58] See for example Jacobs 1995: pp. 80-103; Smith 1985: pp. 8-132 for Captain Cook's first 1768-71; second 1772-75; and third 1776-79 voyages.

John Locke had published his *Some Thoughts Concerning Education* in 1693, stressing the importance of drawing as an accomplishment in the general education of a young man. Locke stated that drawing would be very useful to a gentleman on several occasions, but especially if he travels.[59] According to the philosopher and statesman Francis Bacon (1561-1626) the purpose of the Grand Tour was to offer education to the young and experience for the old; history was explored imbedded in the architecture and the built environment, which was also seen as an expression of contemporary politics and society[60]. Inigo Jones (1573-1652) was an early Grand Tour traveller to Italy and brought back to England his first-hand experiences of Italian art and architecture[61]. Later in the 19th century the use of travel journals became a standard practice amongst art historians when they travelled to see works of art with their own eyes as required by the developments in their field[62].

Industrial revolution and technical innovations changed people's everyday lives in many ways. Developments in the manufacturing of paper would have made paper more affordable and thus more readily available. The production of paper made specially for drawing began sometime in the 1770s after considerable progress had already been made in making fine printing papers for engravings; until this time the paper used for 'drawing' – this would include watercolour, pencil, chalk and ink – were papers that artists found they could work on, regardless of the use the paper mills had made them for (Bower 1990, pp. 11-12, 15). Much has been written about the history of paper including studies of the early days of paper mills and technological advances in the field[63]. Undoubtedly sketchbooks were born when artists needed a hard surface to work against and felt that folding paper was not sufficient; bound blank pages with sturdy covers were more practical to take around. The development of paper and availability of manufactured sketchbooks are linked to how artists would use sketchbooks; with cheaper paper and sketchbooks they could be more free with their usage.

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[59] Smith 1985: 9. John Locke: *"When [a Gentleman] can Write well, and quick, I think it may be convenient, not only to continue the exercise of his Hand in Writing, but also to improve the use of it farther in Drawing. […] How many Buildings may a Man see, how many Machines and Habits meet with, the Idea's whereof would be easily retain'd and communicated, by a little Skill in Drawing."* Locke 1693: 190-191.

[60] Darley 2008: 18. Darley's essay *Wonderful Things – The Experience of the Grand Tour* (pp. 17-29) discusses the Grand Tour taken by Englishmen in the 17th and 18th centuries focusing on the journeys of John Evelyn and John Soane.

[61] Watkin 2001: 96-97. For an example of a Grand Tour sketchbook see *A Sketch-Book by Thomas Hope* by Watkin & Lever (1980).

[62] See Vakkari 2007: 65-66 and Donata Levi (1988) *Cavalcaselle, Il pioniere della conservazione dell'arte italiana* as quoted in Vakkari.

[63] For further reading about production of paper see for example Weeks, L. H. 1916. A History of Paper-manufacturing in the United States, 1690-1916. New York: The Lockwood Trade Journal Company; Hunter, D. 1947. Papermaking: The History and Technique of an Ancient Craft, New York and London, reprinted 1974; Shorter, A. H. 1957. Paper Mills and Paper Makers in England, 1495-1800. Hilversum, Holland: Paper Publications Society; Hills, R. L. 1988. Papermaking in Britain 1488-1988. London: Athlone.; Shorter, A. H. / Hills, R. L. (ed.) 1993. Studies on the History of Papermaking in Britain. Aldershot: Variorum; Turner, S. 1991. Which ? Paper – A Review of Fine Papers for Artists, Craftspeople and Designers. London: Estamp.

J.M.W. Turner was a prolific sketchbook user and Peter Bower (1990) acknowledges that Turner's working life covered a period of great change in papermaking history. Consideration of what happened to paper manufacturing during Turner's career illuminates the availability of paper further. This is discussed in Appendix II.

Considering the historical context of sketchbooks draws attention to the desire of creative people of all times to have a space where they can record their ideas, rehearse their skills and reflect upon their life experiences. Sketchbooks are easy to take around and keep at hand allowing immediate documentation of observations or thoughts. Having contextualised sketchbooks historically, I will now further consider the previous sketchbook research and particularly the researcher's role in the process of interpreting sketchbooks.

2.5. The researcher's role in sketchbook analysis and their interpretation

The literature review revealed a number of approaches used by researchers and reasons behind sketchbook related research. Most often sketchbooks have been studied in relation to the rest of the artist's *oeuvre*. "Naturally, the drawings and texts in the sketchbooks [...] do not stand alone; they belong to the much more extensive oeuvre of Van Gogh", wrote Van der Wolk (1987: 265). Sometimes one sketchbook has been considered in the context of the artist's career[64], or as evidence related to one work of art[65]. Some interesting methods have been described beyond close art historical readings – Andersen (1962: 196-201) reduced Cézanne's sketchbook into a schematic diagram and Van der Wolk gave a detailed description of how he folded and assembled 'dummies' of Van Gogh sketchbooks as part of his research[66]. Sometimes sketchbook research has focused on a particular objective[67]. Also, the methods used by artists in their sketchbooks have been considered directly or indirectly. I will present examples and consolidate those findings later in this chapter. Before that I would like to draw attention to the researcher's understanding and the possible influence of his or her life experiences on their interpretation and analysis of sketchbooks.

[64] Gowing 1988; Parker 1975; Perini 1988; Reff & Shoemaker 1989; Shelley 1993; Van der Wolk 1987.
[65] Lee 1969a&b; Whitfield 2006.
[66] Van der Wolk 1987: 312 and also Chapter 2 pp. 22-27 and Chapter 3.
[67] See for example: Robert P. Welsh's study (1969) of Piet Mondrian's two sketchbooks, dated between 1911-1914, providing the only written evidence on his thought between the early Cubist phase and the *De Stijl* formulations (Holtzman 1969: 5.); Hamlyn's (1985) analysis on why one of Turner's early sketchbooks was left unfinished and how it 'escaped' the inclusion to the Turner Bequest; Listokin (1980) claims to demonstrate another previously ignored step in the process of Albert Bierstadt in her research on one of the few reminding sketchbooks by him; an article by Watkin & Lever (1980) celebrates the acquisition of Thomas Hope's sketchbook by RIBA.

When analysing sketchbook literature and research, one of the issues I became acutely aware of was the way sketchbook pages were reproduced in books and research articles. Often research findings were presented with some accompanying images from the sketchbook. The more studies I looked at the more convinced I became that I wanted to see *all* the pages of a sketchbook, not only a selection of them. The choices made regarding reproduction of sketchbook pages were already discussed in relation to sketchbooks of Le Corbusier and Picasso. The research literature did not address issues with presentation much, but I came across two related observations. For *A Book of One's Own – People and Their Diaries* (1984) Mallon[68] had also studied the publication on sketchbooks of Le Corbusier. He describes how he felt initial resentment of the fact that each of Le Corbusier's sketchbook pages – even if the page is inhabited only by a few swirls or a faint-hearted phrase – has been reproduced in the publication, but soon he realised that after a time a reader of the sketchbooks will find the inclusiveness instructive.[69] In his review of Theodore Reff's *The Notebooks of Edgar Degas,* Charles Millard (1978: 568) recognises the "Herculean effort" involved. Millard, in his detailed review, aims to demonstrate how this kind of publication sets in motion dialogues of interpretation and evaluation. An extensive number of pages have been included, but not all of them, and according to Millard the failure to reproduce all the drawings in all the notebooks can be seen as a major flaw. (*Ibid.*: 568.) These are the two examples I came across where attention was drawn to the issue and the reproduction of all sketchbook pages was acknowledged as commendable. Study of the research literature revealed that even specialist scholars use phrases such as "we can assume" or "works appear to be taken from" – as demonstrated in 2.3. regarding Picasso's sketchbooks – in their analysis of sketchbooks, bringing in their own knowledge and understanding, as well as preconceived ideas about the artists in question. As with art analysis in general, interpretation plays a part when sketchbooks are being analysed. The difference is that when a painting is written about, a photograph of it can be included with the analysis allowing the reader some access to it. If only a selection of sketchbook pages are reproduced in a research publication or an article, the reader is offered only a partial view of the material, hindering their own informed judgements. The more I studied sketchbooks and research on them, the more strongly I felt that having access to the whole sketchbook, to all of its pages, was crucially important. As Mallon pointed out above, the inclusiveness becomes instructive. Also, following the thoughts

[68] See also 2.4. Mallon included in his study also books by 'creators' including a number of artists and architects, etc.
[69] Mallon 1984: 153. Mallon makes a symbolic comparison to a lengthy printout of a brain scan and observes that "a sense of the sporadic visitings of creativity" is made visible when one sees a visionary thought separated from another by hundreds that are mundane or have been crossed out and contracepted.

of Millard, publications with extensive number of pages promote dialogues of interpretation and evaluation.

I was reminded how the researcher's own life experiences can colour his or her understanding of the research subject, in this case sketchbooks. While the researcher's position will be discussed in Chapter 3, here I will present analysis of Paul Cézanne's sketchbooks as an example of challenges of interpretation and analysis of sketchbooks. Innis Howe Shoemaker's essay and notes accompany the reproductions of Cézanne's sketchbooks in the Philadelphia Museum of Art publication[70]. An unfinished drawing of a pair of scissors on page 24 recto[71] is described by her as "unfinished and hence somewhat cryptic" and, Shoemaker adds in brackets, "sexually suggestive". I find it difficult to see any sexual implication in this drawing unless Shoemaker reduces the image into a pictorial simplification along the lines of a crude scribble of male genitalia – and Cézanne's drawing clearly does not fall into that category. To Shoemaker this sketch "very likely" represents the finger holes and shaft of a pair of sewing scissors – to me there is no question about this identification. On the following page[72] a simple drawing of a drinking glass has been described as "[a] slight sketch of a banal object, interesting only as a reminder of that touching modesty which was one side of Cézanne's personality." Obviously artists' drawings can be read as reflections of them and their character. But here, a drawing that to Shoemaker represents Cézanne's personality reads to me as an instructional drawing used by the artist to demonstrate to his young son how to draw such an object – in the same sketchbook there are drawings of Paul Cézanne *fils* that appear to have been drawn when he was approximately ten years old,[73] so he would have been at a suitable age for this kind of drawing lesson. Analysis of sketchbook drawings may prompt diverse interpretations, and as a mother of a young child who is keen to draw my interpretation differs from Shoemaker's.

The fact that sketchbooks are multifaceted objects with many qualities can lead to elaborate analyses. To further demonstrate difficulties in sketchbook analysis, another example can be found in the same Cézanne publication. In the Introduction Reff describes Cézanne's sketchbooks as his journals [my italics]:

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[70] Reff, T. and Shoemaker, I.H. 1989. *Paul Cézanne – Two Sketchbooks: The Gift of Mr. and Mrs. Walter H. Annenberg to the Philadelphia Museum of Art.* Philadelphia Museum of Art.
[71] Reff & Shoemaker 1989: 79. Find an image here for Page 24 recto: http://www.philamuseum.org/collections/permanent/83436.html Philadelphia Museum of Art.
[72] Page 25 recto; published in *ibid.*: 81. Find an image here: http://www.philamuseum.org/collections/permanent/83438.html Philadelphia Museum of Art.
[73] Page 2 verso and page 3 recto; published in *ibid.*: 34-35. The drawing on page 2 verso has been dated c. 1882 on the Philadelphia Museum of Art website http://www.philamuseum.org/collections/permanent/83479.html – the dates correspond as Cézanne's son was born in 1872.

> "And though his notes in them were restricted to practical matters, *his sketchbooks were indeed his journals*; if we read them perceptively, they reveal as fully in a visual as they could in a verbal form the whole span of his emotions from the most exalted to the most sober. Alongside the plans for ambitious bather and genre paintings and the copies after grandiose works by Rubens and Puget, we find portraits of his son asleep, very simple and tender in feeling, and patient studies of a branch of foliage in flower, a few kitchen utensils, a single glass." *(*Reff 1989: 8.)

Reff has published several articles on Cézanne's sketchbooks and he has also catalogued Edgar Degas's notebooks[74]. Through his connoisseur Reff is able to compare sketchbooks by these two artists; he writes further about Cézanne's sketchbooks [my italics]:

> "Unlike Degas, [Cézanne] *did not use them as agendas, journals, or travel diaries*, did not fill them with literary quotations or drafts of his poetry or with theoretical or technical notes; indeed the only writing is an occasional address or list of things to buy. But like Degas, and other artists as well, of course, Cézanne did use these most portable of drawing surfaces to record his impressions of the worlds he inhabited: the public world of urban parks (though not of streets) and of rooftops and church towers; the domestic world of chairs and beds, clocks and lamps, and his immediate family; and above all the world of art, especially the old masters in the Louvre and the museum of casts, and his own projects for paintings, whose designs he could work out conveniently in this small format." (Reff 1989: 9.)

As demonstrated in the two quotes from Reff above he writes that Cézanne's sketchbooks *"are"* his journals and a page later they *"are not"* his journals. In the context of Degas's sketchbooks this can only mean that Cézanne's sketchbooks can be seen as *visual* journals but Cézanne did not write things down in a manner similar to what Degas for example did. Degas would include addresses, appointments, itemised expenses, plans for exhibitions, notes on performances and sales and so forth (Reff 1976a: 5). When writing about Degas Reff indeed uses the word 'notebook'. Without knowing about the context, statements of this kind – whether sketchbooks can be described as journals and what that might entail, as described above – can become meaningless and confusing. If all sketchbook pages are reproduced in publications it allows the reader to consider their own understanding of the drawings and writings more fully; and their interpretation on sketchbooks may well differ from the ones presented to them in analysis by others. The scrutiny offered by experts obviously benefits from their broader knowledge of the artist in question. Sketchbook analysis can be uncertain and it should be considered with a critical mind. Having illustrated that through a few examples above, I will now examine the conclusions other researchers have drawn from their research.

2.6. Sketchbook usage identified in previous research

[74] Reff 1976a & 1976b; see also Reff 1976c.

When carrying out the literature review I was particularly interested in how artists' sketchbook usage was presented in the research conducted. In this section I will present sketchbook practices by artists collated from different researchers' reports (they are also summed up in Appendix III). This will be followed by a brief analysis and synthesis of these methods, leading on to a further definition of the sketchbook based on the previous research conducted and analysed as part of my study. Sketchbook usage as presented here has been selected on the basis that it answers two questions clearly. The questions considered when the previous research was reviewed are: How was the sketchbook used? For what was the sketchbook used? Some studies are excluded from this summary due to their extensive scope (with images), I feel they ought to be consulted directly[75]. Many of the sketchbook practices discussed overlap and the following will give a good overall description (and the extensive studies excluded from this summary corroborate what is outlined here). It should be noted that the researchers did not necessarily analyse the sketchbook usage but they presented either descriptions of the methods involved or some kind of definition of the sketchbook as a tool. If categorisation was presented I have included it here, often in a summary form[76]. When I have used numbering in the text it refers to that provided by the author in question.

Fischel (1939) recognised the informative value of sketchbooks over individual drawings when writing about a sketchbook by Raphael. Sketchbooks' protective value as a safe storage space for drawings was acknowledged by Kitson (1982) in the study of Claude's sketchbook. Sketchbooks' contribution to deepening understanding of the artist's thinking during a less well-known period in their career, regarding Mondrian here, was observed by Welsh and Joosten (1969). It has already been discussed that a great deal of interpretation is involved in sketchbook study and researchers may have questioned analyses presented by their predecessors. For example, DeGrazia Bohlin (1979: 393) questioned Norman W. Canedy's analysis of sketchbooks by Girolamo da Carpi (1501-c. 1556). In her analysis DeGrazia Bohlin went on to sum up the use of sketchbooks in 16th century Italy as: learning tools, reference books and spaces for recording and preserving.

Perini (1988) offers analysis on several of Sir Joshua Reynolds's (1723-1792) sketchbooks, observing that because Reynolds knew that he would be a portrait painter he put his sketchbook into practical use when visiting Italy in 1750, sketching mementoes of costumes and attitudes. Back in London he would add notes and information in his sketchbook. He

[75] Warrell (2014) on Turner; Picasso in *Je Suis le Cahier* (1986); Le Corbusier sketchbooks. Vol. 1-4 (1981/82); Marks 1972.
[76] Many of the articles are available on JSTOR for further reference; see the References for links provided.

stored up ideas for the future. Reynolds followed his own advice; in his *Discourses*[77], he recommended every artist carry a pocketbook.

Sketchbook practices used during a trip up the Rhine in 1849 by Worthington Whittredge (1820-1910) were summed up by Kirwin (1987) as typical for a 19th century American artist who travelled or studied abroad; the sketchbook serves as a repository of ideas, a place to develop his powers of observation, and a graphic memento of his grand tour. Studying the same sketchbooks, Omoto (1965) had identified three methods employed by Whittredge: 1) preliminary and preparatory sketches; 2) detailed studies of particular isolated objects; and 3) 'subconscious notations' (the artist would sketch things which might have come readily to his mind when viewing the subject, but not necessarily; these probably were not intended to be used in the manner of the two previous categories).

Turner's early cataloguer John Ruskin (1819-1900) was an avid sketchbook keeper himself. Parker (1975) discusses Ruskin's methodology in detail. In Venice in 1849-50 during the day Ruskin would record direct observations of buildings with measurements and sketched details in little square notebooks that would fit in his pocket. In the evening he would copy the most significant information together with his observations into larger sketchbooks. After the trip Ruskin wrote his *The Stones of Venice I* in London, using information from a number of his sketchbooks for his writing: he summarised and edited, making the text more readable and attractive. He also referred to historical primary sources available to him in his sketchbook notes. Parker explains how, while studying the Ducal Palace (Ruskin made an attempt to deal with one major building at a time in his sketchbook) it meant that Ruskin would make notes from his source books – the manner in which random notes were kept – on the versos of his sketchbook; meanwhile Ruskin would place the sequence of notes to do with the Ducal Palace on the rectos of the same book. This helped him to identify and keep together the notes from the source books he used.

The emphasis in art instruction shifted to aesthetics following the 1857 publication of Ruskin's *Elements of Drawing – In Three Letters to Beginners*. This would probably have had an effect on the young John Singer Sargent (1856-1925) as he worked on his early sketchbook of 1870. Shelley (1993: 185) presents a detailed study of it and identifies different uses for this sketchbook. It is a topographical record of Sargent's holiday, but the drawings can also be seen as reflections of the contemporary artistic and cultural climate both in their subject matter and the techniques and materials used. It is also a workbook

[77] See 8.3.

where Sargent explores problems in the representation of landscape and genre details, as well as in the application of paint and colour.

Theodore Reff's work on Degas's sketchbooks is one of the major research projects conducted on an ensemble of sketchbooks. Reff (1976a: 1, 4) outlines that Degas's notebooks can be understood as fundamentally three things. They can be seen as 1) a group of objects with widely varied purposes, 2) a series of drawings, or as 3) a collection of documents. They were practical and private in character, generally moderate in size. Degas used them essentially for two things: 1) a means of recording an appearance, or for remembering an appointment or an address, or 2) a way of visualizing the appearance of a picture he planned or something imagined, or for working out a pictorial form or a theoretical position.

The subject matters found in Cézanne's sketchbooks were listed as 1) figure studies (not including those after sculpture); 2) drawings of the sculpture known as *L'Ecorche*; 3) portraits of Cézanne and his family; 4) landscapes; and 5) objects (Valentin in Cézanne 1951b / Schniewind 1985). Cézanne scholars agree that he drew privately for his own use (Reff 1989; Gowing 1988, Rewald 1982). Reff (1989: 9) compares Cézanne's sketchbooks and those of Degas, who would have filled up one sketchbook at a time or a few concurrently within a short time, pointing out that Cézanne seems to have used sketchbooks in an irregular and random manner, sometimes with long intervals between. Andersen (1962), analysing one of Cézanne's sketchbooks, suggests he favoured the recto sides of the pages and used the sketchbook from both ends. The verso sides were left blank originally, but Cézanne would use them later when he turned the sketchbook around. In this particular sketchbook Cézanne also allowed his son to draw on the verso sides.

Van der Wolk (1987: 265-311) identified different ways Van Gogh used his sketchbooks and drawing in his detailed study of Van Gogh's seven sketchbooks. Van Gogh's sketchbooks include drawings from memory (including sketches of his own old works); drawings from observation (things around him as well as from other artists' work); preliminary drawings for paintings; and also drawings which did not directly lead to paintings but dealt with the same 'visual problematics'. Consecutive drawings could be found in a sketchbook illustrating how he manipulated a composition. Also certain themes, such as people walking, can be found in his sketchbooks. Van Gogh did 'transcriptions', copies, of his own paintings completed previously.

Many researchers give often detailed examples of how artists have copied other artists' works (Lee 1969a&b; Perini 1988; Reff 1976a; Hawes 1956). They also describe how information from sketchbooks was transferred and used in pieces outside sketchbooks (Hawes 1956; Lee 1969a&b; Van de Velde 1969; Listokin 1980; Hamlyn 1985; Reff & Shoemaker 1989; Warrell 2014). In her doctoral thesis Johanna Vakkari (2007) presents an analysis of how Finland's first professor of art history Johan Jakob Tikkanen (1857-1930) used his sketchbooks as an artist and art historian. Vakkari observes a transition in Tikkanen's sketchbook practice coinciding with his shift from art training to working on his art historical dissertation – Tikkanen's sketchbooks transform from learning tools to a means of documentation, even though the (visual) learning aspect never completely disappears from them. The earlier sketchbooks contained sketches of landscapes and copies from other artists' works (to train the eye and learn to understand the form of language of artists of different periods) while the later books had perhaps a bigger number of smaller drawings on the page with more extensive written notes. (Vakkari 2007: 68-69.)

Jocelyn Herbert's sketchbook practices were identified by Farthing (2011b: 26) as places for capturing thoughts, ideas and things seen – held in limbo – with a view of them one day informing memories and future work. Farthing (2009) outlines architect Nicholas Grimshaw's sketchbook methods as visualisation of ideas modified by the act of drawing. Farthing claims that Grimshaw visualises images in his mind as cerebral drawings before creating them on paper.

These studies described above and the sketchbook usage identified in them are also presented in a table in Appendix III. Next I will summarise them through synthesis so that an overall understanding can be developed. Many researchers described sketchbooks as learning tools; they had been used as such already in the 16th century (DeGrazia Bohlin 1979). They provided artists a space where works by other artists could be copied in (Lee 1969a&b; Hawes 1956; Reff 1976a; Perini 1988) as a method to train their eye and learn to understand the form language of artists of different periods (Vakkari 2007). Sketchbooks were also identified as reference books to store up ideas and other material for later use[78]; they were a place to note down things that should not be forgotten, be that an appointment, an address (Reff 1976a) or visual notation of things that had been observed varying from objects to journeys made[79]. Observational skills could be developed further in sketchbooks (Kirwin 1987). Artists would capture their thoughts and ideas as well as things seen

[78] Hawes 1956; Lee 1969a&b; Van de Velde 1969; DeGrazia Bohlin 1979; Listokin 1980; Hamlyn 1985; Kirwin 1987; Perini 1988; Reff & Shoemaker 1989; Farthing 2011b; Warrell 2014.
[79] Omoto 1965; Parker 1975; Reff 1976a; Kirwin 1987; Van der Wolk 1987; Shelley 1993.

(Farthing 2011b). Their reflections of the contemporary artistic and cultural climate could be discovered on the sketchbook pages both in the chosen subject matters as well as in the techniques and materials used (Shelley 1993). Different topics, such as drawings of objects, figure studies, portraits and landscapes, were found in sketchbooks (Valentin 1951; Schniewind 1985; Vakkari 2007). Researchers identified themes and series of drawings that artist had occupied themselves with, visualizing the appearance of something seen, imagined or remembered (Reff 1976a; Van der Wolk 1987). Sketchbooks were identified as spaces for recording and preserving (DeGrazia Bohlin 1979); they became graphic mementos of tours made (Kirwin 1987) and means of documentation for research (Parker 1975; Vakkari 2007). It was noted that not all work in sketchbooks served a particular purpose; also 'subconscious notation' (Omoto 1965) appeared and things were held in limbo (Farthing 2011b), perhaps to be used later, perhaps not.

Some further practical uses were also identified in sketchbooks. For example preliminary and preparatory sketches were made in them (Omoto 1965; Van der Wolk 1987) as artists planned artworks or tested different materials and methods to be used, such as application of paint and colour (Shelley 1993). Representational problems (Shelley 1993) were dealt with, and visual problems – not directly leading to finished artworks – were explored (Van der Wolk 1987); drawing was used to modify the visualisation of ideas (Farthing 2009). Artists worked out issues, not only to do with pictorial form but also theoretical positions (Reff 1976a) and research issues (Vakkari 2007). Researchers recognised that sketchbooks served widely varied purposes (Reff 1976a) and also described some very specific methods artists had used with their sketchbooks.

A categorisation of sketchbooks could be drawn from the summary presented above but I decided not to present strict sketchbook categories here because sketchbooks are multifaceted objects, artists have used them in a variety of personal ways, and there is much overlap between these practices found in sketchbooks. (It should be noted though that categorisation has been used as a method of investigation and analysis in this research.) Instead of outlining definite categories for sketchbooks, I have arrived at a short, summative definition of the sketchbook that will be presented in the final part of this chapter. This should be understood in conjunction with the previously outlined simple definition of sketchbooks as blank books for artists to record and store visual material in, as delineated above in 2.1.

2.7. The definition of the sketchbook drawn from previous research material

Many researchers have discussed sketchbooks' private character. Evidence for the personal and practical nature of sketchbooks can be found in the sketchbook usage described in the previous research. Reff writes regarding sketchbooks by both Degas and Cézanne that the privacy of their contents makes them so appealing – there was no need to inscribe a date or record a visit as the objects' significance was entirely personal[80]. Some artists have even misdated their sketchbooks[81], yet others kept them in a very orderly manner, notably Turner. What one wonders though is that if sketchbooks are so private in nature, why do so many artists seem willing to share them? It is not possible to know how happy some of the artists discussed here would have been to let the world to see their sketchbook pages[82]. Undoubtedly many have been destroyed[83] - yet Turner's sketchbooks were left to the nation[84], Le Corbusier categorised his books, making plans for two different kinds of publications after his lifetime (Besset 1981: xi-xii), and Picasso allowed some of his sketchbooks to be dismantled and sold as drawings (Glimcher & Glimcher 1986: 3). Thinking about more recently published books on sketchbooks, architects Michael Graves and Nicholas Grimshaw have both collaborated in the publication of their sketchbooks[85]. Contemporary artist Kurt Jackson's sketchbooks have been published and are described as "an intimate, portable laboratory" – most of his drawings are documented with date, time and location; "Whilst some artists choose to see them as 'private', others accept that their intimate and systematic recording of certain themes or landscapes can provide genuine insights when compared to the more considered approach of the final painting." (Livingston 2012: 8-9.) Is this purely a reflection of the artist's working methods, as suggested by Livingston (2012: 9) or perhaps a trend linked to the current times? Another contemporary artist, Paul Ryan (2009: 84), explains how he renegotiated his evaluation of sketchbooks from 'private' to 'personal' when he was asked to exhibit his sketchbooks in 1995. The systematic dating on Jackson's drawings and the fact that Ryan occasionally uses only capital letters – such as 'D' – when referring to a person suggest that these two artists are fully aware of the public nature of their sketchbooks. They go so far as to suggest that sketchbooks should be seen as a body of work in their own right, as reminded by Livingston (2012: 8). This can be presumed from Ryan's work, as his practice revolves around his sketchbooks.

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[80] Reff 1989: 9; Reff 1976a: 6.
[81] Mondrian (Welsh & Joosten 1969); Ruskin (Parker 1975); Le Corbusier (Vol. 1, 1981).
[82] I am not aware of any statistics beyond to what Valkeapää (2008: 6) presents in her BA/Sc thesis stating that most of the sketchbooks in the collection of the Ateneum Art Museum in Helsinki have been received as donations and ninety present of the books have come directly from the descendants' estates.
[83] Samuel Palmer's son destroyed all but two of his father's sketchbooks. See Butlin 2007. Contemporary Finnish visual artist Kaija Kiuru proceeded to destroy her notebooks. See Footnote (FN) 213 in 6.6.
[84] They were not originally part of the bequest but Turner did not make arrangements not to include them.
[85] Graves with Ambroziak (2005); Grimshaw with Farthing (2009). Further examples of published sketchbooks by contemporary artists see *Barbara Rae: Sketchbooks* (2011) and *Gormley – Workbooks I: 1977-1992* (2002).

Based on a detailed analysis summed up earlier in 2.6. and presented in a table in Appendix III, the following descriptive definition of the sketchbook was arrived at[86]. It outlines sketchbook methods used in sketchbooks by artists:

> SKETCHBOOKS have served different personal uses for artists and other creative people. They have been used to collect and store material, as a practical tool, as a rehearsal and learning space to consider representation as well as application. In sketchbooks artist have recorded their observations, worked from memory and visualised their ideas – with a view towards future referral.

2.8. Questions raised by the literature review

Since conducting the major part of this literary review I have detected further interest in sketchbooks. They have appeared in a number of exhibitions in London; many colourful books have been published with selected reproductions of sketchbook pages from artists' and designers' books[87]. Sketchbook pages can be found in many online collections nowadays[88] and some research articles have been published[89] in the field I felt was under-researched. Sketchbooks were described by Ryan (2009: 121) as poorly understood in terms of their meaning, and rarely focused upon in research. What has been illuminated in this literature review is that the definition of the sketchbook has varied and interpretation plays a part when sketchbooks are analysed. It was put forward that a reader of the research report most often has to rely on a selection of reproduced sketchbook pages and the researcher's argumentation. Sketchbooks' characteristics as personal and practical objects were often highlighted. Their private nature was repeatedly stated, yet not interrogated, in the previous research. In this chapter a definition of the sketchbook was presented that grew out of the previous literature consulted.

It will be demonstrated later that the material collected in this current study generally endorses the findings from previous research and analysis presented in this chapter. The

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[86] This definition is based on close study of the following sources: Valentin in Cézanne 1951b; Omoto 1965; Lee 1969a&b; Parker 1975; Reff 1976a; DeGrazia Bohlin 1979; Kirwin 1987; Van der Wolk 1987; Perini 1988; Shelley 1993; Vakkari 2007; Farthing 2009 & 2011b. (These studies are marked with * in the table in Appendix III.)

[87] See References for '*Examples of exhibitions displaying sketchbooks*'; and '*Examples of books on sketchbooks aimed at the general reader'.*

[88] On Flickr for example; or *Artists' Sketchbooks Online* here http://pantherpro-webdesign.com/homepage/sketchbook/links2.html or *The Sketchbook Project* here https://www.facebook.com/SketchbookProject/

[89] These recent studies fall outside this literature review; see for example the social networking site ResearchGate.

intention of this research was to make sense of how artists use sketchbooks so that further theoretical understanding of sketchbook usage could be gained. This was achieved through analysis of contemporary artists' sketchbook methods and many answers were found in this literature review to the initial broad questions of why and how artists use sketchbooks. Particularly questions about how sketchbooks are being used were covered in descriptions found in the literature consulted. Further questions rose from the literature review about the well-established aspects of personal and practical qualities in sketchbooks: What were the personal approaches artists used and what were the practical strategies they engaged in? The research literature repeatedly identified sketchbooks as private objects and so doing provoked a new paramount question: If sketchbooks were so private, why would artists be prepared to share them? The issue of private/public dimensions of the sketchbook was highlighted in the research literature, and against the interview material collected it offered a new and fresh entry point into the world of sketchbooks.

Chapter 3
RESEARCH METHODOLOGY, APPROACH AND PROCESS

This chapter will outline the research methodology, position myself as an artist in the field of fine art research and discuss the relationship between research and art practice. The role of drawing as a means for investigation will be discussed and the choice of the video for disseminating the research findings is considered, while the video artworks are located within the practice of drawing. The artists interviewed are identified as collaborators in the process of making sense of sketchbooks. Research approach and the process – including practical steps taken to identify shared sketchbook practices as well as to analyse individual sketchbook approaches – are explained in this chapter before they are further described in the following chapters.

3.1. Starting point for this research

This is a qualitative research project that aims to gain a theoretical and practical understanding of how contemporary artists use sketchbooks and what are the individual and shared characteristics of that practice. The initial broad research questions asked why artists use sketchbooks and how they use them. In the Introduction, Chapter 1, it was outlined that as the research project progressed the research question was formulated as: Can shared and individual characteristics be identified in the sketchbooks of contemporary artists that will lead us towards a better understanding of the functions of the artists' sketchbooks? My methodology was fundamentally that of artistic research that draws heavily upon the characteristics of artistic practice, in this case my own artistic practice in the field of drawing. This research was conducted from that position, and while trying to make sense of the research process I was reading about research methods in fields that shared aspects with artistic practice. They shaped my approach and gave me ideas to be used practically.

Due to the nature of my art practice as well as my previous research experience the concept of the hermeneutic circle felt appropriate as one way of describing this research process. Qualitative research is often described as a spiralling process where progress is made through different stages while the hermeneutic circle is seen as an unending process searching for more definite interpretation without ever arriving at the 'correct' conclusion (Anttila 2006: 280, 418). I strongly relate to this kind of thinking, undoubtedly because of the approach taken while conducting my previous two MA research projects in the 1990s; also, as a practicing artist I have adopted a similar line of thinking. At the beginning of this

research project I felt confident describing myself as an ethnographic researcher in the field using sketchbooks on a daily basis with a desire to understand meanings linked to sketchbooks. I felt that as a practicing artist, educator and researcher I had valuable practical understanding of sketchbooks as objects and also as a method of working, yet I wanted to gain further knowledge about sketchbooks and how they were used by contemporary artists.

3.2. Research designed to inform my studio output

This research has been an opportunity for self-reflection, much more than initially intended. This is qualitative artistic research that is seen as practice as outlined by Mika Hannula (2009): "A practice with a defined direction, but with an open-ended, undetermined procedural trajectory"; it is particular, content-driven, self-critical, self-reflective and contextualized. According to Jan Kaila (2004) artistic research at its best involves going in depth into the special knowledge involved in the artistic authorship and distributing it to the visual art field and possibly elsewhere; this research can only be done by an investigative artist. My approach has been that of an artist-researcher. A blurring of boundaries has been ongoing and an attempt to identify what is research and what is making art has been a continual endeavour throughout the process when collecting material. For example, this meant questioning whether the material collected was actually data; and during the process of examining the interview footage I had to identify and specify whether this was analysis.

Smith and Dean (2009: 20, 7) argue that practice-led research refers to both the work of art as a form of research as well as to the creation of the work as generating research insights.[90] As we will see, my research can be described as practice-led research because both works of art and the creation of works of art are understood as critical elements in the production of knowledge. The relationship between art making and research activities has been integral: practical activities could be described as research and yet things made could be identified as works of art. That has been an essential part of this research journey as I have located myself as a qualitative researcher in the field of fine art.

While the horizons have shifted during the research, one constant element has held things together and that is the artist's perspective, or 'artistic' way of knowing. Mäkelä and Poutarinne (2006: 22) describe the triangle of practitioner, practice and product adopted from Nigel Cross and his 'designerly' ways of knowing (see for example Cross 2008: 124-

[90] The literature in the field of artistic research is growing fast. Two advocates who write from very different backgrounds are Shaun McNiff (2013) from the field of expressive art therapy and Stephen Scrivener (2002, 2006) whose background is in computer sciences and fine art.

126); according to Cross knowledge[91] resides in designers' (or artists') processes and in the products themselves. In my research this interplay between the artist-researcher, the process, and the artifacts (this part has been played by the sketchbooks studied as well as by artworks created, i.e. drawings on paper and video artworks) can be seen at the core of the spiralling research process. My aim has been to use the tools of my craft as an artist to find the most suitable strategies, methods and material for this research.

As explained, I will show that my research can be understood as artistic research. However, viewed in a broader way this can also be understood in a sense similar to what Denzin and Lincoln (2000: 4 – drawing from a variety of authors) describe as a qualitative researcher working like a *bricoleur*, a maker of quilts, who will use the most appropriate tools, methods, techniques of representation, and interpretation at hand – even inventing new tools and techniques if needed. Therefore a number of research traditions have been explored and borrowed from during this journey and different research tools, such as drawing in this case, have been tested and discarded when a more incisive method has presented itself during the research process.

3.3. Borrowing from other fields

In my art practice I draw either on paper, a surface, or in a less tactile way in a form of video. Both approaches are time-based activities and transformative processes where an idea or an experience is recorded into a new format. During the process the viewpoint (horizon) often shifts as every mark alters the surface and has an effect on the whole – this is applicable to drawing on paper as well as on video artworks. A blurring of boundaries happens in my practice as I draw on paper or plan, shoot and edit my own videos. Patricia Leavy (2015: 17) points out that both artistic practice and the practice of qualitative research can be viewed as *crafts* where both practices are seen as holistic and dynamic, involving reflection, description, problem formulation and solving, as well as the ability to identify and explain intuition and creativity in the research process. This description seems very apt to me because I also see strong parallels between my artistic practice and my research activities; furthermore, I feel that my art practice has strengthened my research approach and vice versa.

[91] Further discussions on the acquisition of knowledge can be found for example from Graeme Sullivan and Stephen Scrivener and Pirkko Anttila. Sullivan (2009) claims that artists can make intuitive and intellectual leaps towards the creation of new knowledge and Scrivener (2002) defines research in the context of making art as "original creation undertaken in order to generate novel apprehension". Anttila (2009) also discusses the knowledge gained through practice-based and artistic research linking it to sense-data.

I did not prior to the onset of the research draw specifically upon on other research methodologies or methods, but as I carried on with the research project I was reading about other research practices. In the following the relationship of these methodologies and my own will be discussed, together with indications of how they developed and shaped the research and my practice. I related my artistic practice and comprehension to my developing understanding of other research traditions in order to show a relation between this personal research practice and wider research field.

The purpose of qualitative research is to understand a phenomenon, to explain and interpret it and often to apply it too (see for example Anttila 2006: 275). According to Dey (1998: 30-54) the core of qualitative analysis lies in the three processes starting with 1) describing – thorough and comprehensive descriptions have become known as 'thick' description (see Geertz 1973 as cited in Denzin & Lincoln 2000: 15) – which is followed by 2) connecting and 3) classifying. Dey describes qualitative analysis as an iterative spiral. Defining the research process as a circle or spiral indeed seems accurate to me and has been described as such by many others like Smith and Dean (2009: 20). David A. Kolb's (1984) experiential learning circle has been very influential in the field of education and I can identify the different stages of learning[92], and how they have been revisited in a cyclic manner in my research journey. Martin Heidegger's hermeneutic circle has for long been a way of thinking I identify with when locating myself in the field of qualitative research tradition. When working on my Masters thesis in the late 1990s I saw research process as subjective, rejecting the claim of objectivity in research inherent in the positivist tradition. I saw it as important therefore to keep myself as a researcher clearly present when writing my thesis, making the research process transparent with an aim to demonstrate its trustworthiness as described by Lincoln and Guba (1985)[93]. Trustworthiness is embraced as a more useful criterion in the context of artistic enquiry, since measuring the value of research through a positivist lens with concepts of reliability and replicability is unhelpful and misleading; other measures are needed. Citing Rudolf Arnheim, McNiff (2013: 6) argues that the decisive factor about the value of research based in artistic enquiry is whether or not the work is useful to other people – McNiff calls this the standard of usefulness. The concepts of trustworthiness and usefulness are returned to in the evaluation in Chapter 9.

For me as a researcher, the interplay between our self-understanding and our understanding

[92] Kolb (2015: 51) presents The Experiential Learning Cycle and its four modes as: Concrete Experience, Reflective Observation, Abstract Conceptualization and Active Experimentation.
[93] Lincoln and Guba (1985: 289-331) describe the criteria for establishing trustworthiness as credibility, transferability, dependability and confirmability.

of the world are closely linked, as described in phenomenology and hermeneutics. Thus the researcher gains a better understanding not only of the 'text', the research topic, but also of themselves in the process. According to Heidegger understanding is neither a method of reading nor the outcome of critical reflection, it is rather something we are, a mode of being. Gadamer suggests that understanding is reached with a fusion of horizons – the conditions under which this takes place include attention to the prejudices individuals bring to the interpretative event. (See for example Anttila 2006: 305-312, 548-559; Kinsella 2006; Schwandt 2000: 195; Smith *et al.* 2012: 11-29; Turunen 1995: 97-106.) This describes the research process well as I have experienced it while exploring sketchbooks as objects and also sketchbooks as a method of working. A researcher cannot escape their preunderstanding of the world. My understanding has deepened and I have intentionally analysed my preconceived ideas of sketchbooks and used that knowledge to guide me through the research process. Prior to starting the research I felt that I had a good preunderstanding of sketchbooks; yet sketchbooks escaped set definitions. At the early stage of the research it was possible to outline these preconceived ideas: 1) Sketchbooks have traditionally been used by artists to record, explore and visually study objects in front of them as well as their thoughts and ideas. 2) Sketchbooks are often seen as 'revealing' and documenting the 'true' process of the artist. It is often stated that through the study of sketchbooks we can access the thinking of the artist and 'capture' him or her in the act of creating. 3) Sketchbooks are used in art education as tools for learning as well as for assessment purposes. 4) It would be useful for researchers, art educators, and sketchbook users themselves to understand sketchbooks deeply and deconstruct some of the creative strategies associated with them. This research confirmed many of these generally held views but also questioned some aspects of them, as will be seen.

My approach to research as an artist shares parallel epistemological understandings and research methods with the field of hermeneutical interpretation and phenomenological study of experience. Hermeneutics is part of my thinking and fits into my understanding of the world where parts can only be understood as part of the bigger whole. At the beginning of the analysis phase I looked at *Interpretative Phenomenological Analysis* (IPA) – that is best known in the field of psychology – and how it combines insights from phenomenology and making sense of life experiences; hermeneutics and theories of interpretation; and idiography concerned with the particular in the sense of detail as well as in understanding phenomena from the perspective of particular people. (See for example Smith *et al.* 2012: 1-39; Shinebourne 2011: 44-65; Smith & Osborn 2008: 53-80.) I endorse what Jonathan Smith has called double hermeneutics (Shinebourne 2011: 48; Smith *et al.* 2012: 3), a two-stage

interpretation process, as the participant is trying to make sense of their personal and social world while the researcher is trying to make sense of the participants trying to make sense what is happening to them. In my research this two-stage interpretation process can be identified too, as the artists tried to make sense of their sketchbook usage (while being interviewed by me) and I tried to understand their sketchbook narratives (at the analysis phase). The researcher's own conceptions complicate the access (Smith & Osborn 2008: 53), making this an elaborate process.

In the context of narrative research, Ruthellen Josselson (2004) discusses two forms of hermeneutics identified as the hermeneutics of restoration/faith and the hermeneutics of demystification/suspicion. She describes how the researcher may choose to believe what the research participant is telling the researcher or may approach the given account from the point of view of suspicion, critically questioning and challenging the things put forward. Often these viewpoints overlap to some extent. I related to what Josselson had described as hermeneutics of restoration and faith because I was willing to listen and believe what the participants of this research were telling me. I believed that the interviewees described, as best they were able, their sense of their subjective experience and meaning-making. According to my hermeneutical interpretation and phenomenological approach, I accepted the truth as the participant's version of the truth and as his or her interpretation of the experience. I use the word 'truth' here cautiously with an understanding that this view is always only provisional. I take the lead from Kemmis and McTaggart (2000) who remind us that it is always fallible, and shaped by particular views and material-social-historical circumstances. This view of 'truth' can only be approached intersubjectively – through exploration of the extent to which it seems accurate, morally right and appropriate, and authentic in the light of our lived experience. (*Ibid.* 2000: 580.) I believe that the artists interviewed for this research are experts in sketchbooks due to their own practice and I aimed to understand their experiences and communicate them to a wider audience. The meanings were co-constructed between them, their sketchbooks, and me as the researcher. Josselson (2004: 10-11) reminds that the role of a researcher is a constitutive element of the hermeneutic circle and must speak his or her own positioning in the world. These methodological perspectives helped to identify my beliefs and attitude to my practice. I see my practice as learning about the world and myself and making sense of issues I am investigating through my artwork. My artwork documents the world and is based on real life people or things observed.

Denzin and Lincoln (2000: 636) remind us that lived experiences cannot be studied directly, because language, speech, and systems of discourse mediate and define the very experience we attempt to describe; only the representations of experience can be studied as we examine the stories people tell one another about the experiences they have had. I have been aware that my own life experiences directly affect my reading of sketchbooks but I have constantly reminded myself of this to avoid replacing participants' meanings with my own. By following the hermeneutic circle in my approach I have been able to acknowledge this tension and deal with it by considering the relationship between individual sketchbook stories ('sketchbook-reflections') to the meta-narrative of sketchbooks (as presented in the literature review in Chapter 2), and beyond to the history of sketchbook use.

Representations (visual, verbal or numeric articulations) are never innocent or unproblematic; the purpose of the research with visual elements determines at least in part the way it should be produced as well as the criteria that can be applied to evaluate the results afterwards (Pauwels 2002: 150, 158). With dissemination of the new knowledge a critical consideration had to be given to the ways of presenting the findings of this research. I have kept sketchbooks throughout the PhD project but they do not present the research findings; they record the research process[94]. It was considered whether the research findings should be presented in a sketchbook format but because the aim is to make the research findings public a video installation was chosen as the most effective method of communication and dissemination.

Ruby (1977: 4) called for a reflexive stance in documentary that would reveal the three components of producer, process and product, giving the audience knowledge of all of them and how they create a coherent whole. Reflexivity also plays a critical central role in the field of autoethnography, championed by Arthur Bochner and Carolyn Ellis, another field or research I have found inspiration from. Autoethnography[95] is an approach to research and writing that displays multiple layers of consciousness and connects the personal to cultural (Ellis & Bochner 2000: 739) – it seeks to systematically describe and analyse personal experience in order to understand cultural experience (Ellis *et al.* 2011). This has been at the heart of my research project on sketchbooks, where I have made an attempt to analyse personal experiences of artists (told through their narratives) in order to understand the wider phenomenon, the sketchbook, better. Bochner and Ellis (2003: 507) have also written

[94] See Image Annex pp. 1 & 5.
[95] Feminism has contributed significantly to legitimating the autoethnographical voice associated with reflexive ethnography and many feminist writers have advocated using one's own experience as a starting point for research (Ellis & Bochner 2000: 740-741; they also refer to further sources).

about art as inquiry, pointing out that the product of research – be it a poem, an article, a dance or a painting – is something to be used (not something to be received), a turn in a conversation, not a way of declaring "this is how it is", but a means of inviting others to consider what it could become. I also recognise the influence from the researcher's own life experiences on the whole process of research, and see collaborative meaning-making as an essential part of this research. I don't believe that there are documentary filmmakers without an agenda, nor do I think there is innocent research. Equally I had a reason for starting this research: I saw sketchbooks as valuable tools for learning and meaning making. Consideration of personal experience is at the core of research on sketchbooks where everyday events and feelings are captured and stored – sketchbooks and notebooks can be seen as a form of autobiographical narrative (Temkin & Rose 1993: 65). I have not followed the autoethnographical approach where the researcher's personal experiences are written in the research report but a good deal of self-reflection, as an artist and researcher, has happened during this research journey. One of the most challenging – and rewarding – aspects of conducting this research has been finding a balance between my researcher identity and artist identity. Leavy[96] (2009: viii) reminds us that holistic approaches to research are not only about the epistemology-theory-methods nexus, but also about the relationship the researcher has with his or her work. Leavy desires her research work to be unified and resonate with who she is within and beyond the academy. I feel the same, and have been fortunate to be able to conduct research through art investigation and make art in a research context. Finally, for me writing this thesis has been – as described by Richardson (2000: 923-924) – a dynamic and creative process, an opportunity to find out and learn something I did not know before I wrote it.

3.4. Research methods and ethics

In the following section I will identify aspects of my artistic practice that entered into the research process, and practical steps taken during this research journey. At the early phase of the research journey, the immersion stage, I studied sketchbooks wherever I could find them, including sketchbooks in artists' studios, exhibitions and archives. Simultaneously, as I looked for ways to make sense of them through drawing, I conducted interviews with sketchbook keepers. Finally selected interviews were edited into video artworks roughly ten to fifteen minutes in duration. The total number of these videos is thirteen and they are presented in a final exhibition. This written thesis is another part of the dissemination of the research findings.

[96] Leavy writes from the field of arts-based research (ABR).

3.4.1. Role of drawing

From the start drawing has been central to this research. I have found the debates in the rapidly developing scholarship within this discipline inspiring. Drawing has been used as a method of investigation[97] and analysis; it has been both a research tool and a way of making sense of the sketchbooks studied. During the early stages of the research I attempted to "draw my way through" the research on paper. I like paper and its surface qualities but during the process, through thorough experimentation with drawing on paper, it became obvious that a more appropriate approach here would be to focus on working with video, which is the other half of my drawing practice. Anita Taylor has described drawing as something between the two words at the root of *'drawing'*: the old English word *'dragan'* – which is about dragging something across the surface – and [the Italian] *'disegno'*[98] with its more complex meaning including the relationship to the internal or conceptual aspects of a work of design (Petherbridge 2010: 18). I have used skills and understanding from both ends of my drawing practice, i.e. I have drawn on paper and I have created video works (that can be seen as video drawings). I believe that contextualising video with drawing could be a story as successful as the long discourse between dance and drawing[99] because drawing captures and writes time (Newman 2003: 76-78; Berger 2008: 70) and movement (Rawson 1979: 24), as do the other two disciplines, dance and video, in one form or another.

Drawing has been present at different levels in this research. Firstly, of course, drawing can be found in sketchbooks – particularly as I take a broad view and consider writing in sketchbooks a form of drawing too[100]. At the early stage of the research journey I worked on paper, making drawings from sketchbooks placed in front of me or seen on screen as video footage. Later the drawing practice on paper shifted to working with interview footage and editing. That process led to the video artworks presented as part of the installation at the final exhibition. I have surveyed definitions of drawing[101] and studied contemporary drawing practices[102] through the duality of my drawing practice. I have contemplated the definition of

[97] For example Kovats (2007: 39) has written about drawing as an act of investigation; Newman (2003: 169) describes drawing as a site of inquiry, response and invention.
[98] Anita Taylor, track 02 on CD2 of *Connecting Lines: Artists Talk About Drawing*, Artists' Lives. 2010. National Life Stories in partnership with the British Library. "The old English word *'dragan'* – which is about dragging something across the surface – which is at the root of [the word] *'drawing'* as much as is *'disegno'*."
[99] See for example Butler 2010.
[100] See 8.2. for further consideration.
[101] For example Farthing (2005 & 2011a & 2013) has categorized drawings in a Taxonomy; Maynard (2005: 61-67) promotes a wide philosophical take on drawing; Peterbridge (2008 & 2010: 7-8, 16-19) writes about drawing strategies.
[102] For example Butler & de Zegher 2010; Kovats 2007; Maslen & Southern 2011; De Zegher 2003.

a sketch, whether made or not in a sketchbook[103]. I have considered different drawing strategies and followed the historical as well as contemporary developments of the line[104]. I have found the three types of drawings defined by John Berger in sketchbooks: those drawings that study and question the visible; those which put down and communicate ideas; and those done from memory[105]. The fluctuation between intellect and intuition[106] has happened constantly while I have worked as a researcher with artistic knowledge – linking artistic enquiry and research practices – making sense of sketchbooks using drawing as a form of thinking[107]. Drawing is also often described as open-ended or with an element of unfinishedness[108] and I believe that as such it fits well with the process of artistic enquiry, which in itself is often uncertain and complex (McNiff 2013: 112-113).

3.4.2. Use of video

Video analysis has emerged as a powerful new tool for qualitative research (Knoblauch & Schnettler 2012: 334), providing unprecedented opportunities for research in social sciences (Heath *et al.* 2010: vi). A growing literature explores visual methods in research (Banks 2001; Mitchell 2011; Rose 2001 & 2014) and considers video analysis in different disciplines (Kissmann 2009). The technical challenges of video analysis have been considered (Luff & Heath 2012) and examples of detailed analysis presented (Mondada 2012; Fele 2012). It has been proposed (Harrison 2002; Rose 2014: 325) that photographic images act as important vehicles of communication but need other forms of narration to establish their context and meaning. It has been argued that specific methods of visual communication should be developed in the field of anthropology (Ruby 2000, 2008) and visual culture (Pauwels 2002).[109] Some researchers not only write about visual research but also explore ways to present audiovisual material (Ruby 2006; Lewis 2008; Jones 2006, 2014). There are a number of reasons why I have found the dialogue with ethnographic and anthropological film

[103] For a study of sketch and cognitive processes see Fish & Scrivener 1990; for a study through practical example see Duff 2005; plenty of visual material is available in recently published books on sketchbooks aimed at the general reader.
[104] Tim Ingold's anthropological study *Lines – A Brief History* (2007) has further extended my understanding beyond the drawing discourse. See also Butler & de Zegher 2010.
[105] This is my summary of the categories Berger (2008: 44-51) presents.
[106] See for example Edwards 1993.
[107] Drawing is often referred to as a form of thinking; see for example Newman 2003: 72-73; Taylor 2008: 10; *Drawing: The Network* –publication 2007 by Farthing *et all.*; Thinking Through Drawing network website. Also artists state this regarding their own practice; for example Charles Avery (Maslen & Southern 2011: 114), Dryden Goodwin (*ibid.*: 180) and William Kentridge (*ibid.*: 200).
[108] See for example Farthing 2005: 27-28; Newman 2003: 168; Petherbridge 2010: 26.
[109] Pauwels (2002: 159) calls for more general and abstract statements from non-fiction producers, researchers, in ways that are understood by their specialized [research] audiences. Ruby (2000, 2008) would like to see a true anthropological cinema emerging where enough skill and understanding is used without caving in to the demands from the world of film and its standards of quality or financial pressures.

advocates – Mitchell, Pauwels and Ruby – intriguing and more relevant than considering those varied uses of video which can serve as part of qualitative research as such. Firstly, I place my videos in the fine art context and see video as a powerful means of expression rather than a tool for observation. Secondly, much of the literature on the use of visual material in research focuses on how video can be used in collecting and analysing material – the possibilities of using video to disseminate the research findings are mostly ignored; or they are presented as problematic (Banks 2001: 147-149; Heath *et al.* 2010: 12).[110] (This will undoubtedly remain so until a common visual language finds some kind of shape.) Thirdly, the discussion on video analysis is often at the level of such detail that only a short episode can be presented in a research article, while I am interested in presenting more of the material collected. My careful and considered examination of the material has happened at a different level of detailed attention; for example pregnant pauses, body language or the tone of voice used have not been reported even though I have made note of them while analysing the material. By doing so, I have been sensitive to these aspects of the delivery on which my understanding of the material has depended.

Pauwels's article (2002) on video- and multimedia warns researchers about thoughtlessly adopting an established visual or (new) media culture that does not serve the goals in scholarly context. Pauwels describes such an incompatible style as particularly misleading because both audiences and producers often consider it a *quality* of the product rather than a *flaw*. These misleading elements could include flashy editing or unusual camera angles and movements that could incorrectly be read as signs of 'professionalism' or creativity. (*Ibid.* 2002: 152.) Ruby (2000: 267) calls for ethnographic filmmakers to produce 'good anthropology' rather than focus on making 'good films'. Due to my role as a researcher it is clear that this project has to respond to its scholarly demands but its artistic qualities are also central to the process. Pauwels (2002: 158) reminds us that the style and form are inseparable from the content in any process of meaning-making. In my research I face the challenge of not only doing 'good research' but also doing 'good *artistic* research', which means that its aesthetic qualities should not be ignored and the qualities of 'good art' should also be present in 'good artistic research'. To me, those qualities include: aesthetic aspects, potential levels of engagement and ability to draw in the audience, its capacity to provoke further thinking and challenge the existing views of the public, and its scope to offer a meaningful and memorable experience to the viewer. To avoid the pitfalls described by Pauwels – i.e. thoughtlessly adopting an established visual culture – and to strive for Ruby's

[110] Pauwels (2002: 150) outlines that the title of 'visual anthropology' or 'visual sociology' is justifiable if visuals play a more or less prominent part in the final product rather than only featuring in the intermediate phase of the research process.

'good research' rather than 'good films' I established particular editing principles that gave a suitable structure for the video works that helped me not to be seduced by the visual qualities of the interview footage. Those will be discussed later in this chapter.

3.4.3. Collecting material and the immersion stage

Initially I looked at sketchbooks both in national archives and Westminster School's Art department. This material was studied during the immersion phase of the research and the activities were part of placing myself in a dialogue with sketchbooks. It is unusual to have unrestricted access to sketchbooks, so I saw the student sketchbooks as very valuable material, treating them with respect, yet more freely than the ones I was able to access in archives. I was able to pile the sketchbooks on the floor, look at them in groups, and compare them to one another. These student sketchbooks guided my approach of sequential reading even though a decision was made to exclude them from the later stages of the research. Different types of drawings were made as I was trying to find a way to make sense of sketchbooks and interrogate them[111]. Many of these drawings were made on paper but video recordings were also created. Through these activities I was able to arrive at *alternative ways of knowing* while I physically engaged in these drawing activities. It is a well-established claim that when we draw something we must look carefully, so through the activity of drawing we come to understand and remember the subject matter, the view, or the person drawn. I experimented with a number of ways and approaches. These drawings served multiple purposes as I immersed myself in the world of sketchbooks. First and foremost I looked carefully, and through drawing's extended engagement I spent time with selected sketchbooks. As I turned the pages and considered which parts of the sketchbook I would draw, I had to analyse how the artist/student had used that particular sketchbook. For example, I chose to draw a sequence of developmental drawings from a sketchbook, or on other occasions I made observational drawings from a spread of a sketchbook that combined methods used by that student (drawing, collecting and writing).

Sketchbooks were also studied in a number of archives in London and in Helsinki, Finland[112]. Visiting archives offered me an opportunity to handle sketchbooks, even though it was under controlled conditions[113]. When interviewing artists I rarely touched their sketchbooks. Previously I had handled student sketchbooks but these archived sketchbooks differed from

[111] For a selection of drawings made see the Image Annex pp. 7-8.
[112] See Appendix VII for a list of archives visited.
[113] For example I was asked to wear cotton gloves or wash my hands depending on the current practice of each of the institutions.

them because they were by mature artists and they often covered a long period of their career. It was possible to see patterns of usage emerging in these archive sketchbooks that were later corroborated by the interview material of my research – for example, how the back of the sketchbook was often used for particular kinds of notes, or how the sketchbook was turned around and started afresh from the other end. For example, while looking at a collection of sketchbooks by an artist I chose one spread that represented each of the sketchbooks well and arranged the books open on the table. Then I grouped them based on the style of drawing used and finally I made a diagram study of these groups of sketchbooks[114]. This helped me to identify how the artist's sketchbook habits had changed over her or his long career. By drawing selected parts of sketchbooks I placed myself physically in the position of the sketchbook creator and was able to explore at least some ideas about the thinking behind their sketchbook practice. The subject matters could be mapped out and stylistic changes were more obvious. It was possible to see if the artists were interested in recording and learning from other artists' works of art or if indeed they developed ideas in their sketchbooks; whether their family life was recorded on the sketchbook pages, if they sketched out a letter in their sketchbook before writing it up, and so forth.

I was reminded how differently sketchbooks are perceived and handled in artists' studios and in archives. When sketchbooks are still in artists' studios they are practical tools and very likely to be treated with no special care. These sketchbooks were objects to be preserved in their archival boxes, wrapped up in acid free paper and occasionally with sheets of tissue inserted between pages – there was a certain feel of seductiveness, privilege and voyeurism in looking at these sketchbooks after the death of their creator (in most cases). Studying sketchbooks in archives made me more aware of the changing public/private status of sketchbooks and how that changed when a sketchbook arrived in the archives. Due to space restrictions the material collected was not used in the final analysis stage. The most systematic study was conducted at the archives of the Royal Academy of Arts where sketchbooks by over thirty artists are held[115]. It was discovered that a number of items identified in the Museum of Contemporary Art Kiasma's database as 'sketchbooks' turned out to be artists' books rather than sketchbooks (as defined in this research).

[114] See for example a diagram study of Robert Medley's sketchbooks in the Image Annex p. 2.
[115] According to an unpublished list made available to me by Annette Wickham. The RA archives were visited regularly over a period of seven months (May to November 2011) and written and drawn notes were made from the sketchbooks studied and recorded in my 'A5 Archives SB1'. Some of the sketchbooks were recorded on video.

Although this research project was not planned around a set of interviews, the interviews conducted became core material for analysis and the substance from which the practice-based component of this PhD was built. Peräkylä and Ruusuvuori (2011: 529) describe *interviews* and *naturally occurring materials* as two distinctly different types of empirical material often used in qualitative research. It could be argued that interviews offer an opportunity to reach areas of experience that would otherwise remain inaccessible, for example, because they are people's subjective experiences or because of the distance to them in space or in time. Peräkylä and Ruusuvuori name informal interviews conducted as part of ethnographic fieldwork as examples of material between these two types. There are other occasions when it is possible to reach the research topic using naturally occurring materials rather than conducting interviews around the subject matter. In this research both have been used. The material collected in this research does not only consist of what the interviewees say about the sketchbook, there is also a whole body of work to be discovered on the sketchbook pages recorded on video – that can be seen as naturally occurring material as it was not created for the interview purposes. The difference between researcher-instigated data and naturally occurring data should be understood as a continuum rather than dichotomy, as reminded by Peräkylä and Ruusuvuori (2011: 529), who point out that no data, be that researcher-instigated or naturally occurring, is untouched by the researcher's hands. It has been possible to begin to penetrate the actual experience of the artists interviewed by using a combination of activities such as intense listening, paying careful attention to the way the artists handled their sketchbooks during the interviews, taking in the tempo of the interviews when reviewing the video recordings while editing, and by collecting and creating a wealth of visual and audio material during the research process.

Altogether more than twenty interviews were conducted amounting to over twenty-six hours of footage.[116] Interviewing artists took place simultaneously with other research activities that can all be seen as part of the initial investigation while exploring and testing possible research methods appropriate for this artistic inquiry. Some interviews were edited early on and from this process of exploration an understanding of sketchbooks was built while research methods were tested – i.e. I worked with the interview footage, borrowing from my art practice, with an intention to find a way to interrogate the material in a way that would lead on to a deeper understanding of the topic. The decision to use interviews to collect research material grew out of my previous research towards both of my Masters thesis

[116] See Appendix IV for a list of interviews conducted.

papers[117] as well as from my art practice. A metaphor from Steinar Kvale (1996: 3-5) describes the interviewer as a traveller[118] whose journey not only leads to new knowledge but might also change the traveller. The aim of the traveller is to obtain thoroughly tested knowledge as the subjects formulate their conceptions of their lived world, where the interviewer's sensitivity and closeness to the subjects' lived world can lead to knowledge that can be used to enhance the human condition (*Ibid.*: 6, 11). By using interview material I hoped to access the interviewees' experiences of using sketchbooks and their practices in doing so, as well as their understanding of sketchbook use as part of their lives. The main body of interviews were conducted between February 2010 and February 2012. In addition to these, some students and artist-teachers were interviewed early on, prior to the main body of interviews. Not all interviews conducted have been included in the final analysis; they have been divided in two groups of 'early' and 'final' interviews and are discussed in Chapter 4.

The early interviews mapped out the subject matter and helped in finding focus for the research in the field that turned out to be largely ignored by scholarly researchers yet enthused about by many others, as indicated, for example, by large numbers of colourful books published around the topic recently. My aim was to create a conversational, safe space for sharing thoughts through an unstructured interview approach[119]. A number of artists with specialist sketchbook knowledge and experience in using them were interviewed. The interviews were *a dialogue between the interviewee and their sketchbooks*[120] where the researcher and the video camcorder observed, documented and encouraged the discussion, which was led sometimes by the artist and their talk and at other times by the sketchbooks, as the pages reminded the interviewee of their previous explorations and works made. The pages provoked memories, visualised problems solved, documented ideas; they also helped the artists in their analysis of the practices they use in their sketchbooks. A number of the interviewees said that *they had not realised* something – for example a recurring theme – earlier, and this moment of realization was recorded during the interview. I drew inspiration from other researchers seeking to create a comfortable interview situation without extra lights or a camera crew (Ruby 2008: 10), or those who have aimed to design a flexible format

[117] MA in Art as Environment was completed in 1995 at the Manchester Metropolitan University, UK, and MA in Art Education in 1999 at the University of Lapland, Finland.
[118] Kvale (1996: 3-5) wrote about two contrasting metaphors of the interviewer, a miner and a traveler [he spelled the word with one letter 'l']. The traveler metaphor refers to a postmodern constructive understanding that involves a conversational approach to social research while the miner metaphor pictures a common understanding in modern social sciences of knowledge as "given". I closely identify myself as an interviewer along Kvale's traveller metaphor.
[119] This could be named as 'creative interviewing' as described by Jennifer Mason – see for example Mason 2006; Mason & Davies 2011. Jack D. Douglas describes what he calls 'purposefully situated interviewing' in his book titled *Creative Interviewing* (1985: 22).
[120] This thinking was later extended to seeing the dialogue *between the artist and their younger self* through their sketchbooks.

for conversations providing the interviewees with an experience of some *use* (John-Steiner 1997: 2-4). After I turned the camcorder off a number of the interviewees commented that they felt it was a useful experience for them to reflect upon their own sketchbook practice. The setup produced footage where the artists were encouraged to talk freely. What was said was promptly endorsed (or indeed contradicted) by what was seen on the pages of the sketchbooks.

3.4.4. Research sample and ethical considerations

It should be acknowledged that the group of artists interviewed in this research is not a representative sample of artists who use sketchbooks. They compose a rather adventitious group, selected partly because I have had access to them, either in London or Helsinki. This way of selecting the artists can be called an opportunity sample or a snowball sample[121]. More artists were discovered the further I got with the research. A few of them I knew before interviewing them; some were introduced to me by acquaintances; some I found through a gallery or at an art talk. I also contacted a number of artists who I thought might keep sketchbooks and whose work I found interesting. Many of them kindly replied and those replies varied from interest and later participation in the project – Elina Brotherus – to revelations by particular artists that they did not in fact keep sketchbooks, or did not consider their little notebooks to be sketchbooks[122]. The more time I spent with the research, the more sketchbook artists I discovered. All of the artists interviewed probably fall in the category of white middle-class and past their early careers at this point of their lives. The age span is approximately fifty years, the eldest interviewee being over ninety years of age and the youngest about forty. There were four women and nine men amongst the thirteen artists included in the final exhibition and two of them are Finnish. The whole sample has its limitations, only representing white Europeans. The selection of the sample is further discussed in Chapter 4.

The homogeneity of the group of artists interviewed should also be considered with regards to Interpretative Phenomenological Analysis. IPA, which investigates experience and how participants make sense of it, is conducted on small sample sizes because the aim of the method is to report in detail the perceptions and understandings of the chosen group rather than people in general. IPA usually tries to find a fairly homogenous sample based on the

[121] When Vera John-Steiner selected creative individuals to be interviewed for her research on creativity and thinking she relied on personal contacts and writing many letters as well as being helped by chance in finding individuals who consented to be interviewed (1997: 6-7).
[122] See Chapter 4, FN 146.

logic that if a small group is interviewed it is not very helpful to think in terms of random or representative sampling. (Smith & Osborn 2008: 55-56.) The group of artists interviewed in this research is a larger group than would be recommended for a true IPA study – and of course the field here is different – so the principles of IPA have been adapted for use in this research undertaking. Considering the process of IPA has helped me to identify different stages in my own research process.

Accessing a rather homogenous group of artists meant that the questions about how artists use their sketchbooks made sense to all of them. When Grant H. Kester discusses 'dialogical art'[123] and some of the associated ethical concerns he points out that art projects created in collaboration with politically coherent communities tend to be characterized by a more reciprocal process of dialogue and mutual education. The artist facilitating the participatory art project can learn from the community and have his or her preconceptions about the community or specific social, cultural, and political issues challenged and transformed. In these projects active listening and intersubjective vulnerability play a more central role because the artist does not necessarily occupy a position of pedagogical or creative mastery, Kester explains. The sample of artists interviewed for this research undoubtedly falls into what Kester sees as a politically coherent community and I concur with his view that this helped to create a straightforward dialogue with the participants. I was able to relate to their life experiences as I was trying to make sense of their sketchbook practices. Also the fact that many, if not all, of the artists interviewed had taught at some part of their career meant that they were familiar with a critical approach to art related activities. Thus they were analytical and critical of their own sketchbook practices. However, Kester also points out that it can be difficult to catalyse a critical self-awareness among the constituents of a politically coherent community, to the extent that their identities are bound up with a more static set of collective values and beliefs. (Kester 2004: 151.) I was fully aware of this and acknowledged that even though there was consensus about their sketchbook usage and many shared practices amongst these artists, this was perhaps specific to this group working in a particular moment in time and in certain sociocultural and political circumstances.

The group interviewed is too large for detailed analysis of each interview in its entirety but aspects of close reading – where the analysis is firmly grounded in participants' accounts before moving on to a more interpretative level (Shinebourne 2011: 61) – have been carefully applied to some part of all of the cases. On the other hand the group is large enough so that

[123] Kester (2004: 173-174) describes socially engaged participatory or community-based art practice and calls it also 'dialogical exchange' or 'dialogical interaction'.

more general understanding can be gained based on the research findings (within the prevailing political, economical and sociocultural circumstances). This research is methodologically moving in the middle ground between detailed analysis and more general analysis as a basis for understanding and claims to knowledge. I include a larger number of interviews than is possible to cover in a detailed analysis – instead, through specific focus on sketchbooks' private/public dimensions, an attempt to contextualise sketchbooks beyond individual artists' practices has been made. Furthermore, presenting the videos (in the installation and as part of this submission) offers the viewers an opportunity to see the material themselves.

The audience plays their own important role in the meaning-making process in this phenomenological research as we are trying to make sense of sketchbooks. They are bound by their previous life experiences and understanding (as I am, as an artist-researcher); they may, or may not, have previous knowledge on sketchbooks. This shift in the role of the audience – detected in the 1990s – as a shared set of desires to overturn the traditional relationship between the art object, the artist and the audience is described by Claire Bishop (2012: 2) as a process where

> "the artist is conceived less as an individual producer of discrete objects than as a collaborator and producer of *situations*; the work of art as a finite, portable, commodifiable product is reconceived as an ongoing or long-term *project* with an unclear beginning and end; while the audience, previously conceived as a 'viewer' or 'beholder', is now repositioned as co-producer or *participant*."

In this research project the audience plays their part in the collaborative meaning-making and building their own understanding of sketchbooks. Furthermore, I see the artists interviewed as collaborators; together we are making sense of sketchbooks (double hermeneutics). They share from their practical understanding and experience and play an important part as collaborators drawing from their own authorship. I recognise my role to be an artist-researcher engaging in a dialogue with a group of artists who are experienced sketchbook keepers and hence have authority and internalised understanding of the subject matter. Their personal involvement with sketchbooks gives them access to knowledge we are together trying to firstly make sense of and secondly externalise and share with a wider community. Their shared experience as educationalists (at least in some parts of their careers in most cases) undoubtedly helps in verbalising their practical knowledge of the sketchbook. I would like to describe my role – beyond the already established artist-researcher and a fellow sketchbook keeper – as a collector of sketchbook stories.

Derek Johnson (2013: 135-157) writes about collaboration and authorship and how creative agency can be validated[124]. He outlines that in the context of participatory cultures it would be beneficial to understand cultural production as based on social creativity and collaborative reuse – creativity is located at each node in the network rather than at single sites of genius or central authority. (*Ibid.*: 141-142.) This to me seems like an apt description in the context of this research project too. This research is an example of artistic research where co-creativity is at the heart of the project and the concept of authorship is questioned. The focus is on sketchbooks by the artists interviewed that have been processed through interaction between the participants and the researcher, leading on to works of art. A number of potentially problematic issues can emerge with this kind of an approach, including questions of ownership and agency as well as power relations between the participants and the researcher. Having acknowledged those difficulties I ought to stress that throughout this research project the boundaries have appeared clear to me. Even though I repeatedly describe the research process itself as a site of blurred boundaries I have not experienced confusion about the ownership or the agency while conducting this artistic research. I suspect this is the case because the techniques used to collect material and disseminate the research findings (video) complement and contrast the format of the original site of the authorship, i.e. the artists' sketchbooks studied. The phenomenological approach together with the interview methods used created a relationship of trust and understanding between the participant and the researcher where this authorship was acknowledged. It is very clear that the authorship of the sketchbooks remains with the artists who have created them and the video works are a part of my creative output. Most importantly, the research sample consisted of individuals who are well-established, with experience of international exhibiting and careers in education. Due to their authority and standing it was possible to establish relationships of equality, collaboration and co-creation within the given framework.

I should emphasise that the artists interviewed can be identified as collaborators on the site of meaning-making. The design of this research prevented collaboration in the sense of 'dialogical exchange' as described by Grant H. Kester or as 'participatory art' by Claire Bishop. Vera John-Steiner (2000: 204) promotes collaboration and stresses that productive collaboration requires sustained time and effort where participants engage in an honest dialogue and search for a common ground. In this research the time spent with each of the interviewees was limited but there was effort on both sides to engage in an honest dialogue and common ground was established during the interviews.

[124] Johnson's text *Participation is Magic: Collaboration, Authorial Legitimacy, and the Audience Function* (2013) is written in the context of the new digital age of social networking but it raises questions relevant to this discussion too.

At the time of the interviews verbal consent was obtained to use the interview material for the PhD research purposes. Later artists were requested to also give written informed consent regarding the use of the interview material and videos edited[125]. I see this research phase as a starting point for future collaboration and hope to exhibit the video installation in different formations to encourage further debate about sketchbooks and their usage. This must be done with an agreement from the artists interviewed and included in the video installation. Copyright issues are closely linked to ethical considerations and will also need to be addressed when appropriate without forgetting the moral rights of the artists interviewed. Any future use of the material I see as part of "an ongoing or long-term *project* with an unclear beginning and end", as Bishop (2012: 2) outlined it[126]. This rich material has much potential for future use as exhibitions but also in pedagogical contexts. In copyright systems based on authors' rights, the personality of the author as expressed in their creations benefits from protection along with their economic interests (Stokes 2002: 65). In the context of this research these issues must be negotiated: in the video works created the personalities and the authorship of the sketchbook keepers and the artist-researcher are intertwined and multiple authors can be identified. In any future exhibitions the audience will play their part in meaning-making, as I have suggested earlier. I hope not only to juxtapose the narratives of the interviewed artists but also to engage other sketchbook keepers in an ongoing debate exploring the usage of sketchbooks. As I see it, this PhD research is only a start for this long-term project.

3.4.5. Treatment of interview material and editing principles

The treatment of the interview material went through different stages: drawn analysis was followed by interrogation through editing and finally they were written about. See Table 1. Conducting the interviews initially helped – together with other research activities – to gain a thorough understanding of how sketchbooks are viewed and used by artists and other creative individuals. While further interviews were conducted, some of the interviews were scrutinized though drawing. Some interviews were watched and while the videos were playing, drawings were made on particular panoramic sheets of paper (the practice of drawing from left to right reflected the linear, time-based nature of the interview footage); some interviews were transcribed using drawn marks and written words in my PhD SB sketchbooks; and a few were edited into ten-minute video works. During the process of

[125] See Appendix IX for the letter and consent forms. These issues are further discussed in Chapter 4.
[126] See the quote above.

analysing the interview footage through drawing, writing and editing, a good understanding of the material was gained and a specific set of editing principles started to develop; also, the problems of dealing with a large quantity of material was highlighted. It was possible to use the understanding and knowledge gained to start editing the videos into shorter pieces of video artworks. Based on my experiences of video works in gallery settings, ten minutes was chosen as a suitable duration that would capture the *essence*[127] of the interview and also be accessible – i.e. not to lose the audience's attention. Claudia Mitchell (2011: 161-163) writes about visual research in social sciences and defines the length of research video as no more than 18 to 21 minutes, basing this on audience engagement and attention span and also making them manageable in conference settings. These 'composite videos', as Mitchell calls them, are more than simply video data; they are research and communication tools geared more towards the creative than the objective – they are contributing pieces and not 'the analysis'. I felt that demands for how the editing should be done rose from the material itself. Early on in 2011, while the principles for editing were being developed, the Dennis Gilbert interview was edited into a 10:30min video, as was the Michael Sandle interview into a 10:26min video. The video, *Sketchbooks of Michael Sandle*, was also exhibited at the Royal Academy of Arts as part of the exhibition: *Driven to Draw –Twentieth-century Drawings and Sketchbooks from the Royal Academy's Collection (*Nov 2011 – 12 Feb 2012).

Treatment of interview material through	
Drawing on paper	observational drawings from student sketchbooks,
	different kinds of experimental drawings from student sketchbooks and sketchbooks in archives,
	drawings from interview footage.
Using editing	initial 10-minute videos edited from Dennis Gilbert and Michael Sandle interview footage,
	'sketchbook-reflections' parts of interview footage identified and separated,
	final videos edited from 'sketchbook-reflections' footage.
Writing	initial writing analysing Michael Sandle and Elina Brotherus interviews,
	transcriptions and notation in sketchbooks,
	written descriptions of the thirteen artists chosen for the final analysis.

Table 1: Different stages of treating the interview material. These practices overlapped and were repeated in the research process following the path of the hermeneutic circle.

The principles used when editing these video artworks went through different stages, as did the drawings on paper. My approach was guided by my artistic way of knowing and I was

[127] What is meant by 'essential comments' is clarified below in this chapter.

able to use familiar processes while working with the research material.[128] A convincing and persuasive presentation is created through editing together the material shot (Millerson 2000: 136). At the editing stage, meaning can be produced through 1) collage – i.e. joining images to invite comparison and contrast, 2) by creating and adjusting tempo – i.e. selecting shot lengths and transitions, and 3) by controlling timing – i.e. coordinating shot transitions with other visual and sound elements (Pramaggiore & Wallis 2005: 169, 197). All of these editing tools were used when the material was processed. At the early editing stage I approached the material with an open mind. I had already acquired a good understanding of the Sandle footage (through drawing) when I started editing it. When collaging images and sound it became apparent that it was not possible to separate the audio track from the video (this is a routine practice at the editing stage) because so much of the talk was directed by what was on the sketchbook pages. The artist was constantly reminded of different things provoked by the pages and would then proceed to talk about certain issues dictated by the sketchbooks themselves. Occasionally what was said made sense only when looking at the page on the screen. Straight cuts were used and the chronological order of the clips was not altered. The footage was reduced at stages – this will be described in detail later – effectively boiling it down to the *essential comments* made by the artist. What I mean by essential comments here are remarks made by the artist, which give a thorough understanding of the approaches they use with sketchbooks. This includes a general description of where, when, how and why sketchbooks are used, with detailed examples of subject matter and techniques as well as further reference points such as other artists' works considered in drawing or writing, for example. To start with, all comments that did not refer to sketchbooks were edited out (reducing the footage to 'sketchbook-reflections'); then clips were reviewed on the editing timeline several times and repetition was eliminated. This analysis during the editing phase helped me to identify themes and see patterns in the research material; it also gave me a good understanding of why and how artists used their sketchbooks. I constantly cross-referenced between different interviews and referred back to my sketchbook notes (and transcriptions when available) as well as compared what was being said to the evidence on the pages of the sketchbooks on the screen. An example transcription of an interview conducted is included in Appendix V.

[128] When I start editing a video I have an idea how to proceed with it. This starting point can be based on a key shot, grouping of clips, chronology, a graphic match, or anything else appropriate to the project. Sometimes an obvious beginning or an end point emerges from the footage and the edit starts taking its shape. I view the editing process in a similar way to making a drawing – every mark and decision follows the previous ones and works in relation to the other individual decisions as well as to the whole. When logging the footage before the editing starts one makes notes both on the video and audio: detailed information – such as shot sizes, camera angles, and the timecode – is written down. Shots of particular value (video or audio) are identified.

While more work was conducted elsewhere – I conducted further interviews, read around arts-based research, wrote and re-wrote text, collected thoughts and notes in my PhD sketchbooks[129] – principles for editing the interview footage were developed. It emerged from the material itself. My gut feeling as an artist had been to create short, accessible videos of all of the artist interviews but I questioned the thinking behind this for a long time. The crucial question was whether I was creating works of art or if the interview footage was research material. Within the paradigm of my artistic inquiry they are indeed both. As an artist, I knew what kind of videos could be created from the footage, but as a researcher I needed to find ways to adjust my habitual art practice and meet the academic research requirements to be systematic and rigorous with my approach. The editing principles that grew from the interview material are summed up in Table 2.

Main editing principles	**Further decisions adhered to when editing**
Audio and video clips would be kept in sync	
	Straight cuts would be used
Clips were kept in chronological order	
Footage was reduced in stages	
'Sketchbook-reflections' was identified	
	Questions were kept in the 'sketchbook-reflections'
	Later questions were edited out so that I was left with the interviewee's monologue

Table 2: Editing principles in the order (from the top to the bottom) they were identified and applied during the process.

The editing principles that developed outlined that the clips would be kept in their chronological order and the audio would be kept synchronised with the video footage. The questions would be edited out to allow the voice of the artist to describe their sketchbook work in the form of a monologue – this would reflect the style of speech developed during the interviews where the artists were encouraged to "talk about their sketchbooks" and often only a few prompting questions were put forward. It turned out that the artists did not need much prompting from the interviewer because turning the sketchbook pages provided them with enough stimuli to carry on talking. The spoken monologue fitted into the 'world of sketchbooks' as they are often seen private and personal, and this way it was possible to hear the unbroken narratives from the creator of the sketchbooks themselves.

[129] See Appendix VI for a list of PhD Sketchbooks accumulated during this research.

Editing and analysing the interview material became processes integral to one another. Chapter 4 presents analysis of the interviews. Thirteen artist interviews became 'data'[130] for analysis and at the first stage of this process they were reviewed with the intention to reduce the video material to what was termed 'sketchbook-reflections'. The interviews were watched again, and using editing software, those parts where the artist talked about *issues directly linked to their sketchbook practice* were identified and separated onto a different timeline. Throughout this process a critical reflection – through triangulation – was used to modify the criteria and a number of alterations were made. This made it necessary to go back and review interviews already put through this phase and re-edit them. This slowed down the process but made it more rigorous in the inclusion of all the relevant interview footage sequences. The basic selection – whether something should be included in the 'sketchbook-reflections' or not – was clear in most cases: If an artist talked about their practice in general for example, that was edited out.[131] Early on it was decided to keep the interviewer's questions and comments in at this stage as a part of the 'sketchbook-reflections' because it was felt important to keep in mind the questions put to the interviewees. There was no predetermined list of questions that was used from the beginning but rather, in keeping with an unstructured interview approach, a checklist for topics to be covered was used instead. The list grew out of the early interviews conducted. Particular attention was paid to usages that were shared between the interviewees and also to those that were individual and unique. By keeping the clips in chronological order a narrative emerged, as the artist described some situations or reasons why and when the first sketchbook they were holding had been used; what followed gave further examples, and a multi-layered story with detailed knowledge was created.

3.4.6. 'Sketchbook-reflections' and analysis

It was possible to reduce the interview material – the 'data' to be analysed – to what varied between 40% and 72% of the original recorded duration of the interview. That was identified and named as 'sketchbook-reflections'. The interview that it was possible to edit most out of – to 40% of the original duration – was the one conducted with the photographer Elina

[130] Tim Rapley (2007: 10) has a problem with the word 'data' – he prefers to describe his material, be that from an interview recording or from an article, as 'building his archive'. I concur and use primarily the word 'material'.
[131] An example here of the review process: One topic that had to be carefully considered as to whether it ought to be included in the 'sketchbook-reflections' was narration about drawing in general. On these occasions a question that was used to make this decision was: Is s/he talking about drawing in general, or does this apply to their sketchbooks only? The decision was made each time by considering the general working methods of the artist. This meant that if it was likely that the 'drawing' they referred to would probably be made on sketchbook pages then it was part of the 'sketchbook-reflections'; if it was likely to be in the context of drawings on loose sheets of paper then it was possible to leave those comments out.

Brotherus. The interview with a second lens-based artist, William Raban, was reduced to 44% which was the second lowest figure. These were the biggest reductions of all of the thirteen interviews. As lens-based artists they perhaps do less drawing and more writing than the other interviewees – Brotherus herself made a comment in the interview saying that she thinks that photographers rarely draw. The fact that the lens-based artists talked about other things beyond their sketchbook usage could be linked to that. Five interviews (Gilbert, Hall, Hogan, Inglis, Lagom) were roughly halved (to 51-58%), a further three (Sandle, Scrivener, Howeson) reduced to between 63-66% of the original duration, and there were three (Wainwright, Farthing, Shaw) that lost less than a third of the original content as they were reduced to 71-72%.[132] These three artists, who mainly stayed on the topic of sketchbook usage, are all experienced educators, hence perhaps used to dissemination of creative strategies. We are reminded that the sample is too small for generalisations by the fact that the third lens-based artist, Wainwright, is amongst the ones not straying off the topic (unlike Brotherus and Raban). It should be noted that a principal decision was made at the beginning of the 'sketchbook-reflections' identification process: When identifying the material to be either included or excluded the *main* focus would be on the speech of the artist, not on the visuals, i.e. the sketchbook pages they were looking at while talking (and seen on the screen). This decision was not taken lightly – on the contrary, the footage was reviewed many times before arriving at this resolution. It was possible to prioritise the talk, i.e. the spoken word, over the visuals because there was much repetition on the sketchbook pages as the artists had developed particular ways of working over the years. Because of this, the pages that were left with the talk (and not edited out) were able to communicate and illustrate well the practices and usage found in sketchbooks.

At the next stage the 'sketchbook-reflections' were watched again and while doing so themes were noted and collected into a 'themes map' that became an extended foldout page in the PhD sketchbook[133]. The five-page long 'themes map' was photocopied, cut up and collaged in the process of identifying shared themes and sub-themes[134]. Connections between interviews were established and clusters of themes started to emerge. They are discussed in Chapter 4. New themes identified were jotted down on the 'themes map' and names of artists were added next to these topics. Editing the video material, analysing it and writing ran as parallel activities. The questions that were considered during this stage of analysis were: 1) How does the artist use his/her sketchbooks? 2) How do these practices compare to the other artists – are they special, shared or different? In Interpretative Phenomenological Analysis (IPA)

[132] See Appendix IV for a full list.
[133] PhD SB10: 79; see Image Annex p. 5.
[134] See Image Annex p. 6.

different stages of analysis can be identified (although in practice the analysis is fluid, iterative and multi-directional) starting with familiarisation with the material through multiple readings of the material; this is followed by identifying emerging themes that are then clustered and finally presented in the form of a table for example (Shinebourne 2011: 56-59). This can be seen as an apt description of the process adhered to in this research also.

3.4.7. Finding the way forward: Reflexivity

When identifiable themes started to emerge from the material, different approaches to editing were tested. At that time I was still trying to work out the best possible way for analysis and presentation. The ongoing critical reflection is demonstrated here in the use of the trial and error method when a video edit was created that focused on five themes identified in the interview footage.[135] When the edit was reviewed in a PhD supervision meeting it became clear that it was not possible to communicate in that edit what I had tried to put forward. The video revealed that these particular topics had been discussed, but it did not tell the whole story, i.e. it was not obvious *how many or how few* of the artists had discussed the ideas presented in the video edit.[136] I needed to be able to say "these are the things common between the sketchbook keepers" and "these are the aspects falling outside the common ground". These issues of how to report what was general to the cohort and what was specific to each participant were resolved in a form of writing in this thesis paper and by editing thirteen separate videos to be presented as an installation piece in an exhibition. The video works can be viewed on a DVD enclosed with this thesis text.

As described above, through working with the material, I arrived at a resolution to edit the interviews into short videos. I proceeded to do so with the Gilbert and Sandle videos. Around

[135] The file name of the video (12:37) discussed here is: 13dataintEDIT1PROJ.prproj and it was reviewed in a supervisory meeting with Stephen Scrivener, Stephen Farthing and Olivia Sagan on 16/07/14. The edit was created using the Adobe Premiere CS5.5 software. The themes chosen were: 1) Ideas recorded in sketchbooks. 2) Drawings as communication. 3) The portability of sketchbooks and carrying one around at all times. 4) Working on trains and different types of sketchbooks identified. 5) To conclude the edit, one theme shared *only* by two of the artists was included: both Dennis Gilbert and Nigel Hall had recorded a 'hole in the ground' in their sketchbooks – that was a drawing of an excavation or a big hole dug up on the road. This seemed a rather peculiar topic to have made a drawing of, so I was (pleasantly) surprised to discover it in a sketchbook by two different artists.

[136] While watching this compilation of clips I also realised that even if *I* knew that a particular artist had mentioned a certain theme many times – for example, that working in sketchbooks was therapeutic, as Sandle had pointed out – the only way for me to demonstrate this in the video edit would be to put *all* those moments in the interview together. This of course could be done but it did not seem to be the most productive way forward – I feared that the edit would be very long and not an effective way of communication. I had to start to think the final product again. At that moment in time I was testing possibilities for creating one longer video as a final piece. I knew that I could edit comments from all of the artists together as they explained, for example, how they carry their sketchbooks around either in their pockets or in a handbag, but I was looking for a more engaging and effective way to put forward my findings.

the same time I also worked on the Nigel Hall video but I was unable to get it to a satisfactory state of completion – it did not feel like a successful artwork[137] so it was abandoned with a view to coming back to it at a later stage. It was finished after I had tested different ways of working with the material and was convinced that I had found how to treat the interviews in a way that fulfilled my criteria as an artist as well as a researcher. Simple editing principles were established, as described earlier, and the ten-minute videos were created from the 'sketchbook-reflections' footage through stages where gradually the footage was reduced into a suitable duration[138]. It should be pointed out that these procedures were tightened as the process carried on and they had to be checked as work progressed with each of the thirteen interviews. On a few occasions a need to adjust the editing principles arose from the material and I responded in a way appropriate to the reflexive research approach. An example of this will be given next.

Conducting the interviews on my own was a challenge because I had to concentrate on many things at the same time but I believe that it contributed to the nature of the interview situation in an invaluable way by creating an informal and safe atmosphere. The framing and focus are of good quality (as I assess it from an artist's point of view) throughout most of the thirteen interviews but there is one exception to this: the footage from the Stephen Farthing interview was more problematic to process. The reasons illuminate the analysis and editing processes and are discussed here briefly. The footage was shaky at the beginning of the Farthing interview, revealing my nervousness, and at the end of the interview the camerawork shifts so that instead of focusing on the sketchbooks – as I had done since discovering that way of framing (see Chapter 4) – the camera is pointed towards the artist who is talking to the camera. I had reverted to the 'talking-head' mode and the sketchbooks no longer led the dialogue. When I started to edit the video I realized that following the rules, the principles of editing I had formulated, would result in an inferior video – its aesthetic qualities would not meet the standards I strive for with pieces of work to be exhibited. After trying things out with the editing software I made a decision to approach the footage as an artist, an experienced videomaker, rather than a researcher with a set of tools at hand. By adjusting the principles of editing established earlier – the video clips were not kept in chronological order, the video and audio were not in sync throughout the piece, and I also

[137] I tried to pack more visual information in the video by using some speeded up footage. When the interview material and the edit were reviewed later I arrived at the conclusion that it was unnecessary to include this much footage. There was visual repetition on the sketchbook pages and it was possible to exclude it.
[138] There might have been a 30min version followed by a 20min version leading on to the final edit. The final duration of the videos vary between 10-16minutes.

used cutaway[139] shots that were taken from outside the 'sketchbook-reflections' footage – I was able to arrive at a twelve and half minute video that retained not only the essential comments from the artist but also the aesthetic standards established. I had used my understanding as an artist to strengthen the approach taken. The results and their trustworthiness were checked (through triangulation) as I asked Stephen Farthing to review the video and he was able to confirm that it was an accurate record of the way he uses his sketchbooks.

What was learned from editing this particular interview was that by adjusting the editing principles accordingly it was possible to create a short video, similar to the others, that communicated the sketchbook usage by the artist. The process helped me to understand better the nature of the footage from different interviews and why the Farthing interview was filmed in a peculiar way. A number of factors can interfere with the effectiveness and the quality of data collection, as Stewart (2008: 160) points out and lists aspects such as the quality of the environment and self-awareness and articulateness of the participant. He also draws attention to the researcher's preparation, perception, alertness, sensitivity and observation abilities. In my analysis I concluded that the factors that played a part here were my nervousness and eagerness to conduct the interview successfully. This manifested itself as shaky footage. I deduced that the camera was pointing towards Farthing partly because there was less visual material to look at (Farthing does not necessarily hold on to his sketchbooks); and partly because he was perceived as an expert with specialist knowledge on sketchbooks. This is a good example how the processes of analysis and editing were integral to one another.[140]

3.5. Summary of the chapter

In this chapter the research methodology, the methods and the process were discussed and I located myself as an artist-researcher in the field of fine art research. It was described how hermeneutical interpretation, phenomenological study of experience and reflexivity were identified as part of the research process in which the researcher acts like *a bricoleur* finding

[139] Cutaway shots can be used to avoid a jump cut in continuous editing. It is often a shot of something related to what has been on the screen previously. A shot of trees can be used as a cutaway shot in the middle of an interview footage shot in a park.

[140] The editing principles developed were also slightly adjusted in the Brotherus and Wainwright interview edits. Those decisions will be discussed in Chapter 9 with further evaluation of the research trustworthiness. Also, on a few occasions cutaways (or other separate shots) were used when editing to enhance the artistic qualities of the piece. For example in Hall's video a jump-cut was avoided with a cutaway at 0:12 of 13:13 edit, and additional sketchbook pages were included to illustrate a point Hall is making at 10:17-10:25 of 13:13 edit. In the Brotherus video a shot of a printed publication was edited in the section where Brotherus was referring to it in 2:32-2:46 of 12:36 edit.

the most appropriate tools, borrowing from related research fields when necessary. The research was conducted very much from the point of view of the hermeneutics of faith (or restoration), trying to make sense of the interviewees' subjective experiences and meaning-making as they were telling me, as best they were able, about their sketchbook practice. Critical questioning, including ethical considerations, happened simultaneously from the point of view of the hermeneutics of suspicion (or demystification) and in this process constant referencing to the interviewees' sketchbooks was deemed invaluable. The role of drawing and use of video were discussed. It was pointed out that drawing has played a central part through the research process, while it was discovered that video artworks would be the most appropriate method to disseminate the research findings, together with this written component. The research method, steps taken and examples of analysis were discussed, outlining the research process that has been seen as cyclic and spiralling. In the following chapters the interviewees and their sketchbook approaches are discussed.

Chapter 4
CONDUCTING THE ARTIST INTERVIEWS

This chapter will focus on the interviews conducted and discuss that process in more detail than what was presented in Chapter 3. Further aspects of methodological decisions made and methods used are included here, they describe the processes followed in detail. First, decisions made about the interview setup are presented with further particulars of the process of analysis. It is outlined how closely the decisions made about the interviewing set-up and the material gathered are related to one another. Written descriptions of the sketchbook usage of the artists interviewed were arrived at through editing and writing processes. They will be presented in the following Chapter 5.

4.1. The interview setup closely linked to the content

It should be noted that the way these interviews were filmed had a direct effect on the content of the material collected. Filming, gathering material, editing and analysis were tightly interlocked parts of this artistic research. The twenty-two interviews conducted can be divided in two groups: Thirteen of them are included in the final analysis and the video installation exhibition. The first nine are excluded from the analysis stage because 1) they were conducted at the immersion state of the research process, and 2) they were set up differently than the thirteen later interviews. I will call the nine excluded interviews 'early interviews' and the remaining thirteen as the 'final interviews' to make it clear which group is being referred to. In this chapter the thirteen 'final interviews' analysed and edited are discussed. For a full list of interviews see Appendix IV.

The thirteen final interviews were conducted between August 2010 and February 2012. These interviews, together with the 'early interviews', initially helped me to become familiar with the way other artists saw their sketchbooks, how they talked about their sketchbook approaches, what were their values and the practices used. This phase can be seen as part of the state of immersion in the world of sketchbooks.

The 'early interviews' included three student group interviews, three artist-teacher interviews, two artist interviews [141] and one interview I conducted on myself, i.e. I

[141] The reason these interviews were conducted was to gain more information about how students understood the use of their sketchbooks, and how artist-teachers perceived the role of sketchbook in general and more specifically in their art teaching.

interviewed myself about my own sketchbook practice[142]. The two artists interviewed but excluded from the group of 'final interviews' were Paul Ryan and Sakke Yrjölä. Both of these interviewees made a significant contribution to the research process because they were able to share not only their sketchbook practices but also their analytical understanding of sketchbooks based on their own previous research and work on them[143]. The shift from the 'talking-head' mode to pointing the camera towards the sketchbooks happened during the Yrjölä interview. This was a decisive moment in the research project and altered my approach. At a later stage of analysis it became clear that the material collected in early interviews was inferior to the footage from final interviews where sketchbook pages themselves are in the frame and provide direct access to the sketchbooks as continuous visual reference.

In the 'final interviews' the sketchbooks are in the frame and the artists turn the pages of their sketchbooks as they are being interviewed. The interviews get started with a simple request to the artists to talk about their sketchbooks. With this new framing there was a clear shift in the way the artists talk about their sketchbooks. The talk is less general and more specific, in the sense that the drawings, written notes or photographs, that can be found on the pages greatly influence the things discussed. Rather than making general claims about their sketchbook practice – such as, a sketchbook is a gathering device, or a place for developing ideas – the artists are reminded about particular places and times and they talk about individual drawings in the books. The first interview conducted this way was with Michael Sandle, an artist who uses sculpture but is also a prominent printmaker and draughtsman. The Sandle interview was conducted a few weeks after the Yrjölä interview and ended up confirming what was discovered when the camera was turned away from Yrjölä and towards his sketchbooks: this point of view offered access to information that seemed not just fresh but also engaging in a completely new way. Sandle spoke about his sketchbook practice in a manner that helped to identify issues that would become the most essential research findings. Sandle, for example, articulated the complicated relationship between private and public aspects of sketchbooks. At that time it was not yet clear how important the private/public dimension would turn out to be.[144] This was a seminal moment in my research journey, directing me to a new way of recording the interviews. I was

[142] This interview was edited into a short film titled *"... and the Ugly"* 5:03

[143] Paul Ryan is a London-based visual artist whose sketchbooks are central to his art practice. He had recently (2009) completed PhD research on sketchbooks. Sakke Yrjölä has published a book on sketchbooks (2007) with his graphic design students. Both of these artists had started using sketchbooks early on and both of them told stories about how they had felt when working with sketchbooks as children and what the reaction was to their drawing.

[144] What was planned as a pre-interview preparatory meeting turned into an interview revealing such rich material that it was felt by both parties that it should be treated as the final recording.

mesmerised and intrigued – my reaction made me pause, and look and listen carefully. As I carried on with more interviews I recognised that I was emotionally drawn into the stories shared. The wording here is intentional: I did not feel that the stories were told to me; I rather felt that the video camera and I witnessed a dialog that the artist had with their sketchbooks. This discovery was unexpected and powerful and was one of the reasons for drawing heavily from autoethnography as a research approach, because I felt that a personal reflection – provoked by my emotional reaction – "adds context and layers to the stor[ies]" told in this research[145]. I recognised that as a researcher it would be important to engage with my excitement but at the same time I must retain some 'objective' distance – even though I do not believe in objectivity as such in a research context – to be able to see and hear clearly. As an artist I admired the effort, the time spent and the skills the artists demonstrated on the sketchbook pages.

The Sandle interview helped to start identifying issues and potential themes, which fed into the questions used in the later interviews. The questions and topics developed into the following list: What are sketchbooks? What is the role of drawing in sketchbooks? What is the role of sketchbooks in your practice? Are there particular themes in your sketchbooks? Are the sketchbooks rehearsal spaces, spaces for working out problems or places for storing memories? How do you start a sketchbook? What do you do with a sketchbook when it is full? Would you exhibit your sketchbooks? Where and when do you work in your sketchbook? Is it important that it is a book? See Appendix VIII for a list of interview questions. These were either put to the artists in a form of questions or used as a silent checklist to ensure all topics were covered in the interview. Most of the time, the artists needed little prompting during the interview. Follow-up questions were asked when needed. Because the artists were leafing through their sketchbooks the talk was very much directed by what was seen on the sketchbook pages. What was being said was often in direct relation to what was on the page. Turning the sketchbook pages provided enough stimuli for the artists to sustain their monologue.

4.2. Selection of artists and creative interviewing

In Chapter 3 it was acknowledged that the artists interviewed for this research are a rather homogenous group. The common denominator amongst the participants selected for this research was that they all identified themselves as artists who keep sketchbooks. This group

[145] As suggested in Ellis *et all* 2011 citing Ellis, C. 2004. The ethnographic I: A methodological novel about autoethnography. Walnut Creek, CA: AltaMira Press.

accumulated in a manner typical to a snowballing sample where one participant, or an encounter, leads on to the next. When people around me learned about my research project they introduced me to artists who they knew as sketchbook keepers. Many of the artists interviewed, but not all, started using sketchbooks in childhood, others picked up the habit during their study years. Only Dennis Gilbert was adamant that he started drawing because he was drawn to it rather than because there was surrounding support. The other artists mentioned some kind of support or inspiration. Some were for example given a sketchbook as a child by their mother or received encouragement from an inspirational teacher or fellow art students. It was not difficult to find artists who use sketchbooks; it was harder to stop gathering any more of them.

When I started interviewing these sketchbook keepers I realised that I had access to material, which seemed unique and certainly something I had not previously encountered. Turning the camera towards the sketchbooks seemed to release a space for the artist to talk about their sketchbook practices freely. Not all artists whom I asked to participate or contacted agreed to share their sketchbooks[146]. The sample does not offer ethnical diversity and the gender division is disproportionate as there are nine male artists and four female artists amongst the thirteen 'final interviews'. I asked more female artists to participate but many declined. I did not regard the gender imbalance as a problem, because my intention was to understand the concept of the sketchbook better. Furthermore, after I had asked the artist whether they would consider sharing their sketchbooks, and they had expressed their willingness to do so, I immediately felt responsibility towards them. My feeling was that I had been shown trust by the artist and the interview should go ahead – I wanted to reciprocate by treating the newly established researcher-participant relationship with respect.

Finding willing participants was an essential part of the research process. To me it was important to establish early on that I felt privileged to have access to their sketchbooks. I expressed my fascination towards sketchbooks so that the artists knew I was interested in their sketchbook practices; I was neither after their 'secrets' nor seeking voyeuristic access to their life experiences. It was important to me that I had met the potential participant in person or in some cases, when I contacted artists, that I knew them through their work over a long period of time. This selection system has its limitations and the research sample is not

[146] I approached artists who I thought might keep interesting sketchbooks and was delighted that some of them agreed to participate and others declined for various reasons. Marina Abramović replied that she "kept notes and notebooks" when she was young and even though she still does, it happens less than before now (email 17/09/10). Tracey Emin wrote that she "no longer" keeps sketchbooks but works on paper and keeps "private note books" (email via Nick Savage at the RA, 11/02/12). Antony Gormley kindly invited me to visit his studio to see his sketchbooks and I reviewed some of them with his studio assistant Alice O'Reilly on 23/03/12.

representative of artists in general who use sketchbooks. Demographically I only interviewed artists based in London and Helsinki; only two in the group of the 'final' interviews are Finnish artists. Undoubtedly with more resources, such as a travel budget, a more diverse group of artists could have been reached.

The time spent interviewing each of the artists varied from about an hour to three hours. The interviews with artists whom I already knew were quicker to complete in most cases; with others we sometimes paused for a coffee or had something to eat afterwards. An immediate bond had been created and even though I did not necessarily keep in touch regularly I updated the artists occasionally about the progress made with the research. Often this was done verbally as I met them again, or via email. They were all informed that their video would be included in the final PhD exhibition in 2016; invitations were sent to the artists in good time. There was an earlier opportunity to see a 'trial' version of the installation in 2014 when I set up a small exhibition, *Sketching Sketchbooks,* with four of the videos. Many (but not all) of the artists had seen their videos prior to the PhD exhibition. I made a considered decision not to seek their approval of the edit because I knew that it would be emotional and possibly difficult experience for the artists to see their own sketchbooks and hear their voices on video. When they came to see the PhD exhibition installation[147] they could put their own video in context with the others. It was important for me to give them an opportunity to see and hear how the videos worked together before I asked their permission for future use of the work.

These decisions made should not be forgotten when the research sample is considered. After conducting each of the interviews I immediately felt that I 'knew' the artist in question, such intimate access I had been offered into their lives and their way of thinking. I also felt that I must honour their trust in me and I reviewed the material endlessly to make sense of what was being said and shared. Kester (2004: 115, 150) acknowledges that empathetic insight – that facilitates a reciprocal exchange allowing us to think outside our own lived experience and establish a more compassionate relationship with others – is a necessary component of a dialogical practice[148] but warns that it can be subject to its own kind of ethical abuse: the arrogance of speaking for others. I made a conscious effort to maintain my researcher's analytical approach and combine it with my artist's understanding and sensitivity towards the subject matter. The process was intertwined with conducting research activities (e.g.

[147] Eight of the thirteen artists visited the exhibition and the feedback from them was positive. Two of them expressed what I had suspected saying that it was difficult to watch their own video but that they very much liked the exhibition; it was a "great success".
[148] See Chapter 3.4.4.

interviewing and analysing material), coming up with creative artistic decisions (e.g. how the artworks would be created) and making ethical judgements (e.g. should certain personal details be included in the final videos, or whether the artists should approve their video edit). Due to the nature of the project – i.e. the use of video recording – I could not promise anonymity to any of the participants and they did not request it either. On the contrary, it was our mutual understanding that the authorship of the sketchbooks was theirs and would be credited to them. This was an ethical decision made in the context of creative arts. This is particular to the field and different from protecting anonymity in social sciences for example (Newbury 2010: 384-385).

I was interested in the interviewee's sketchbook practice, not just sketchbooks in general. At the beginning of each of the video recordings I asked for the participant's verbal consent to use the material in my PhD research, outlining that there could be an exhibition and a publication as I did not know exactly what shape the research output would take at that stage. To me this was collaboration where a new work of art (video) would be created from existing artistic material (sketchbooks). One of the participants of the 'early interviews' clearly expressed his wish that no video should be edited of his recording and his request was duly adhered to. Furthermore, when I conducted the student interviews at the beginning of the project I pointed the camera towards the table and not on the students or their sketchbooks, because I felt it was the most appropriate approach with young people with whom I had a teacher-pupil relationship.

These kinds of ethical decisions had to be made throughout the research project. Dealing with artists' sketchbooks – a space generally understood as personal and private – put ethical considerations at the heart of this process and those were reflected in the research approach. Steinar Kvale and Svend Brinkmann (2009: 78-79) argue that it is not sufficient for a researcher to learn ethical principles, and that to be able to act as an ethically responsible qualitative interview researcher one has to master the art of thick ethical description in relation to contexts, narratives, examples and communities. They outline four ways of learning to 'thicken' events: contextualising; using narratives to situate events temporally and socially; focusing on the particular example; and consulting the community of practice, i.e. the research community. All of these areas recommended by Kvale and Brinkmann I identify in my research apparatus and they are discussed in the account given in this thesis text.

Norman K. Denzin (2001) locates *reflective interviewing* within the structures of what he calls our cinematic-interview society[149]. Denzin reminds us that we write culture and that this writing is not an innocent practice; he is searching for a new interpretative form of interview and calls it reflexive, dialogic, or performative interview. Here interviews transform information into shared experiences. The interview functions as a narrative device allowing the interviewees to tell stories about themselves. (Denzin 2001: 23-25.) I accept that the interviewer cannot escape their prior understanding of the subject matter and the interview is a negotiated narrative around the topic, hence I find Denzin's description accurate. Presenting the video artworks in an installation enables the public to share the experience of listening to the interviewees tell their stories (edited to a more manageable duration) while relating them back to their own familiarity of sketchbooks.

In the 1980s Jack Douglas (1985: 22) started to call interviewing that is *purposefully situated* 'creative interviewing'; it embraces the immediate situation and tries to understand how it affects the things communicated. Creative sampling is a vital part of creative interviewing; according to Douglas, there is no absolute method of sampling. The more the topic investigated is embedded in the genetic human endowment, the fewer people need to be studied, writes Douglas. He explains that anything that is part of the common human genetic endowment will not vary much in its most basic, universal form, while anything far removed from this will vary with a vast number of individual and situational contingencies. Douglas encourages the researcher to keep going with interviews until no new truths are found[150]; until you start finding the same basic things. After that, a third rule of thumb should be followed and an active search for negative instances should be made. This is not done to the same extent as the earlier interviews; instead, quicker searches are done across many groups. (Douglas 1985: 49-50.) More recently Jennifer Mason has written about creative interviewing, emphasising listening skills as the most essential skills for the interviewer[151]. I find both of their descriptions of creative interviewing relevant here in the ways creative solutions had to be found during the process, from sampling the artists to conducting the interviews and attentively listening and looking (at the sketchbooks). I understand the creative approach to mean a dialogue – rather than a questions and answers session – and sensitivity to the subject matter along the way of hermeneutics of faith (i.e. trusting the interviewees to tell their truth as they have experienced it). I approached the interview

[149] By this Denzin means a society which knows itself through the reflective gaze of the cinematic apparatus and gets its information from interviews.
[150] In their 1967 development on grounded theory Glaser and Strauss (2012: 61) described this as reaching the point of *saturation* when no additional data is being found.
[151] See for example Jennifer Mason on Creative Interviewing on http://www.socialsciences.manchester.ac.uk

situation with a view to being responsive to the thoughts and ideas as well as emotions that surfaced.

Above Denzin reminds us that the interviewing process is not innocent. Keeping this in mind helped me to be aware of my own preconceived ideas of the topic and consider how the researcher takes part in the creation of the narrative. It was also important to comprehend that the artists may well have been performing narratives at front of the video camera, blurring the boundaries between their private and public selves. (This will be further considered in Chapter 7.) The description of the interview selection by Douglas was reassuring when I considered the number of my own interviews: the stories told repeated themselves at the same time as individual differences were identified in the 'sketchbook-reflections'. Mason reminded us of the importance of careful listening and paying attention to the context. The sketchbooks themselves provided an immediate reflective surface for what was being said. At the time of conducting the early interviews – and to some extent the final thirteen interviews too – I had not been able to finalise the format of the research question[152] beyond the wish to understand sketchbooks and how they were being used better than before. The process of talking to the interviewees helped in establishing the topics and questions for the following interviews. The interview questions were finalised during the first few interviews. To me this uncertainty as part of the process was an important element – it caused anxiety, which was not desirable, but more importantly it allowed me to stay tuned in to each of the individual artists and their sketchbook narratives. Rather than finding answers to a set of questions, I was able to hear the full story with personal details and nuances from each of the interviewees. To me that was what Douglas (1985) called purposefully situated 'creative interviewing'.

In the light of these decisions made regarding how the interviews would be conducted, using the snowballing approach for selecting the sample seemed appropriate to me. It offered access to a group of artists discovered during the project who were willing to share their sketchbook practices. I was aware of the limitations of the sample that focuses on white European artists who are all well-established in their careers. They share globally a relatively similar European cultural and socio-economical background, yet we can only assume that their life experiences cover many conflicting political or economical actualities that are

[152] The difficulties for visual arts students in identifying the problem as such have been acknowledged for example by Scrivener (2006: 173-174). Also Patricia Cain (2010: 19-20) acknowledged this while conducting her PhD research through her art practice: "although my focus throughout the investigation was on the activity of drawing […] it wasn't until right at the end […] that I discovered […] the real subject matter…"

beyond this research project. One crucial characteristic that they all share is the fact that they identify themselves as sketchbook keepers.

4.3. Conducting the interviews

All artists were interviewed in their own environment. Seven out of the thirteen were interviewed in their studios, the rest of them were interviewed at home. When the interview was not conducted in the studio the reason was that there was not enough space (Howeson), or it was too dirty for taking the sketchbooks out (Sandle). All locations were places where the artist felt comfortable. Five of them chose to stand next to me, the others sat down by a desk where the sketchbooks were piled up. Tim Rapley (2007: 20) points out that people's actions and interactions are always contextually situated and reminds us that we behave differently according to where we are, be that a church, a classroom or a pub. The artists seemed relaxed in their environments. In most cases the artists had taken out their sketchbooks ready for the interview; some of them pulled books out from the shelf where they were normally kept (Hall).

After obtaining verbal consent from the participants, the interview started with a simple request put to the artist to tell me about their sketchbooks. By that time I had explained that I would be pointing the camera towards the sketchbooks and that I would like them to leaf through the books as they speak. Most of the footage is in this format. There were a few momentary lapses, most notably in the Stephen Farthing interview discussed in Chapter 3[153], when the artist was in the frame rather than their sketchbooks. On one occasion I witnessed a sketchbook being used, as Seppo Lagom demonstrated how he makes a drawing in his book by drawing in it.

I felt that making the interviewees comfortable was of paramount importance because if they were about to 'reveal' themselves, surely they needed to feel comfortable and relaxed in the presence of the video camera and me. It was pointed out in Chapter 3 that Jay Ruby (2008) liked setting up the interview situation by prioritising the comfort of the situation over the technical qualities of the video footage. I felt the same but also had the advantage of being used to conducting interviews in this manner for previous research and as part of my art practice. Even though I did not know exactly how I would use the interview footage, I felt

[153] See also 3.4.7. In the middle of the Nigel Hall interview there is a short sequence when the artist is in the frame instead of his sketchbooks. This sequence was excluded from the final video. Many interviewees appear in the frame briefly, often at the end of their interview.

confident that I would be able to get footage that was not just 'good enough' for research purposes but could be turned into respectable artworks.

The evidence presented to support the sketchbook approaches that are introduced later in this chapter has relied heavily on the 'sketchbook-reflections' i.e. the spoken word. A principal decision to focus on the spoken word when editing was discussed in Chapter 3. It was seen as an important element of this project that the material analysed was in the form of video, as visuals and audio, throughout the project. Written notes and transcriptions have only been used in conjunction with the video footage. The spoken word has never been separated from the visuals even if editing decisions relied heavily on the spoken word. With this approach I have made a very conscious attempt not to let the talk dominate the visual material, i.e. the sketchbooks themselves.

It should not be forgotten that even though the sketchbooks led the discussion and they are *naturally occurring material* (Peräkylä and Ruusuvuori 2011: 529), still this was an arranged situation that naturally has an effect on what is being said. As Bakhtin pointed out, every utterance is part of a dialogue (Todorov 1984: 44). It may be external and between two different people, or internal between an earlier and a later self (Bakhtin 1981: 279-285; 427) - as very much happened in these interviews through looking at sketchbooks created at different times. The presence of the interviewer should not be overlooked – the artists responded to my questions and were encouraged by my interest. They started by responding to my request to tell me something about their sketchbooks and were then prodded along with further questions when needed. The discoveries on the sketchbook pages often interrupted the flow of thought, making the artist stop in mid-sentence and wander off to another topic. Similarly, as no data is untouched by the researcher's hands, it should not be forgotten that the participants may have motivations behind their talk that are not obvious. They might be constructing an alternative identity for the purposes of the interview, or might choose to disclose only selected information. By conducting the interview in a low-key manner and a relaxed atmosphere I hoped to access an account from the artists where they would not feel any pressure to perform to the camera or censor their thoughts.

4.4. The interview material – analysis and discoveries

The interview material was treated in a number of ways. I often started my analysis by trying to summarise the interview as a drawing. In some cases the footage was watched through and drawings were made on a panoramic paper based on the things seen on sketchbook

pages. I started analysing the Sandle interview by drawing it from the video I had recorded. I had an hour and half of footage and I played it on the computer screen making drawings and written notes on panoramic sheets of paper (42 x 114 cm each). Occasionally I would pause the recording to be able to make a more detailed drawing based on Sandle's sketchbook pages. I worked from left to right in columns across five sheets of paper[154]. I was compelled by the intensity of his speech, of its tones and rhythms, of how his voice drew me into his world, or more correctly into the world of his sketchbooks.

Quick transcribed written and drawn notes were done in the PhD A4 sketchbooks from some of the interviews while I aimed to find the best way to make sense of the material. Progress was made 'around' the footage, continually tightening the grip and understanding. This initial work was part of the familiarization process at the immersion stage and relied heavily on my understanding of the topic as an artist. Simultaneously, while exploring different avenues of using drawing as a tool for making sense – or as Mitchell (2011) calls it, visual tools as modes of inquiry – I started to edit some of the videos. Finished video pieces were created, roughly ten minutes in duration, of the Michael Sandle interview and the Dennis Gilbert interview. The Nigel Hall footage was also edited but it did not result in a video piece I would have been happy to release because the audio and video were not successfully combined[155]. I used artistic processes to critically engage with the material.

These videos turned the interview footage into artworks. This process was an essential element of this artistic inquiry where making art and conducting research were integrated. Each video is a self-contained piece capturing the essential information[156] of how that particular artist uses his or her sketchbooks. While the videos, hopefully, measure up independently, they have principally been created as part of a video installation. Throughout the editing process consideration was given to how *knowledge is acted*[157] in the interviews, how it is captured and finally constructed in a form where it can be disseminated as an artwork. A light documentary touch was used. The artists' 'sketchbook-reflections' exist at the threshold of public and private as the interviewees performed in front of a video camera

[154] See the Image Annex p. 7.
[155] I experimented with editing and speeded up some clips to fit in more of the visuals but that editing jarred and emphasised the format rather than the content (how things were being edited rather than what was being said or seen on the screen).
[156] In Chapter 3 (3.4.5.) it was defined that the footage was reduced to essential comments that were "remarks made by the artist, which give a thorough understanding of the approaches they use with sketchbooks. This includes a general description of where, when, how and why sketchbooks are used, with detailed examples of subject matter and techniques as well as further reference points such as other artists' works considered in drawing or writing, for example".
[157] This could be evident in the way an artist paused or emphasised certain aspects in his or her sketchbook by pointing or pausing for example; or in the way sketchbooks were handled or spoken about.

and the relationship between the sketchbooks and their maker was explored. This performance was critically considered at the analysis stage and will be returned to in Chapter 6. Something that has routinely been perceived as private, the sketchbooks, was made public in these videos and in their presentation as an installation.

The research spiralled on, and through reflection and further experimentation the next major decision in this research process was arrived at. Identifying and separating what can be called the 'sketchbook-reflections' in the interview footage was the next step. Further work with the collected material[158] followed and further editing was done finalising the Howeson and Brotherus videos. At this stage of the investigation my understanding of sketchbooks had deepened and the notion of public/private had emerged from the interview material even though it had not been addressed in the literature reviewed. This unexpected discovery of a gap between the information from the interviews and previous research became the core of this investigation and will be discussed in Chapter 6.

During the analysis process that followed, further editing was done and more videos were completed. The dichotomy between conducting research and making art was deeply felt and created a critical framework for the process of analysis as discussed in this written component of the research. Analytical attention to detail was combined with an artist's understanding in identifying the video clips to be included in the edit. Some examples of the steps taken were discussed in Chapter 3. The practices were constantly reviewed; for example, while the editing and analysis was carried out triangulation was used across the finalised videos to make sure of identifying what was essential to each of the artists. Similarities and differences were discovered and retained in the edited video. Selection and juxtaposition of clips is at the heart of editing practices while informational and emotional content is being created. The aim was to keep a combination of clips in the video that would inform the viewer of the sketchbook usage by the artist and at the same time communicate the emotional understanding of sketchbooks the artist presented in the interview. Some video clips that would have strongly emphasised a particular emotional mood that was not a central point of discussion in the interview were not selected; these included for example revealing comments about family members, health, and mental wellbeing. It was felt that a comment regarding a family member's attempted suicide would wrongly sensationalize the material in a situation when sketchbooks were much more than that. A comment like this was

[158] The collected material could be called my 'sketchbook archives' following Tim Rapley's (2007: 8-10) lead – as mentioned in Chapter 3; see FN 130.

excluded because it was not a part of the essential material of the interview, hence it did not form a part of the final video.

4.5. Written descriptions and interrogation of the material

The next step was to write descriptions of the approaches each of the artists used in their sketchbooks, based on the close analysis of the interview footage during the editing. These were crosschecked against the notes in PhD-sketchbooks and transcripts when available. This offered a further access point into analysing the interview material rigorously. Simultaneously – many of these stages overlapped rather than were sequential – I found it useful again to draw on IPA (Interpretative Phenomenological Analysis). I also found it advantageous to consider other forms of analysis including Harvey Sacks' CA (Conversation Analysis) and MCA (Membership Categorisation Analysis)[159] that could be used to analyse not so much the *content* of the interview but rather its formal properties, the production and understanding of the text. The IPA researcher's reflexivity in their interpretation of the participants' accounts was seen as essential because I needed to separate what I knew through my own experiences of using sketchbooks from the knowledge gained from the interviewees. A part of the knowledge gathering happened through observing the interaction between the artist and their sketchbooks. I needed to find a way to look beyond language and find what Peräkylä and Ruusuvuori (2011: 539) call "one avenue to understanding social structures, as well as individual actions" – to put it in other words, I needed to understand sketchbooks as socially constructed objects as well as the artists' sketchbook related working strategies. Sketchbooks as socially constructed objects are explored through their public/private dimensions in Chapter 7 and the artists interviewed are discussed in Chapters 5 and 6. By allowing the interviewees to talk at length while they were leafing through the pages of their sketchbooks it was possible to get past the sketchbook rhetoric these artists had often learned already at school. Through particular examples they discovered in their own sketchbooks they were prompted to explain their sketchbook usage in detail, and through repeated appearances of the same habits it was possible to penetrate what were the actual methods used by these artists. They no longer reiterated general statements related to sketchbook work – that can be heard when sketchbooks are discussed for example by educationalists – but instead spoke about specific moments and approaches they used in their sketchbooks.

[159] See for example Peräkylä and Ruusuvuori 2011: 532-535.

The support from the methods used in IPA helped to understand how the interviewees can set the parameters for the interview, and how the researcher can use broad questions and avoid imposing their own understanding on the participants. IPA calls for sensitivity to context, commitment and rigour, transparency and coherence, impact and importance (Smith *et al.* 2012: 181-183); all of these I saw as essential aspects of the research process. It was useful to consider the close reading offered by CA and MCA on how language can be used as a performative and functional tool and how it plays a part in producing meanings and knowledge. I found the actual analysis phase of IPA too restricted and CA/MCA too detailed to be used in my thirteen long interviews – they would have made the apparatus too cumbersome. Considering these methods helped me to tighten my analysis and made it clear that many interesting themes discovered could hardly be mentioned, let alone fully explored, in this research thesis.

Careful reading or 'IPA/CA inspired' analysis was then applied on the finished videos of the Shaw, Wainwright, Sandle, Gilbert, Brotherus and Farthing interviews. To do this a set of themes and questions were used that had surfaced from the interview material. After conducting several close readings the list was modified and formulated to the one presented below. There are two main questions (1 & 2) followed by further, more specific questions aiming to get a feel for what kind of meaning could be teased out of the video material.

1. **Why does s/he use sketchbooks?**
2. **What does s/he say about the public or private nature of sketchbooks?**
3. **Does s/he talk about ideas in sketchbooks?**[160]
4. **What does s/he say about sketchbooks as communication?**
5. **What does s/he say about the portability of sketchbooks?**
6. **Does s/he say something about working on a train or a tube?**
7. **Does s/he discuss different types of sketchbooks? If yes, then what kinds?**

One question – "What does s/he say about the personal features of sketchbooks?" – was left out after it became evident, as a result of completing a close reading of three of the videos, that the artists did not talk about their sketchbooks in these terms. Brotherus was an exception and talked about things that were 'typical' to her. It is possible to describe the artists' *personal methods* of working and this is done in the descriptions written about each of the artists' sketchbooks found in the next chapter (Chapter 5). These written analyses

[160] A further follow up question – "What?" – was used here but it became apparent that it was too broad a question because some of the artists would use the word 'ideas' numerous times.

describe the sketchbook usage by the artists and heavily rely on their words; mostly, but not exclusively, drawn from the 'sketchbook-reflections' that was isolated from the interview footage (i.e. the sections of the artists talking about their sketchbooks and methods directly linked to them). Throughout the research process, alongside the visual methods, writing was also used as a mode of inquiry, representation and dissemination[161]. Writing the descriptions after the analysis/editing process was done offered an opportunity to put into another form the information and emotional content that was captured in the video artworks. A good understanding of the ways artists use sketchbooks as part of their creative practices had been developed.

In this chapter the interviews conducted have been further described, drawing attention to the practice where editing and analysing the material were part of one inseparable process. This process was closely linked to the creative interviewing approach that was used in an attempt to access material that would allow me to make sense of these artists' experiences and their understanding of using sketchbooks. The knowledge gained is presented in the next chapter as individual descriptions of each of the thirteen artists' sketchbook practice.

[161] See for example Mitchell 2011 and Richardson 2000.

Chapter 5
THIRTEEN ARTISTS AND THEIR SKETCHBOOKS

Descriptions of the artists and their sketchbook practices are offered as parallel statements to the thirteen videos produced as part of the research project. They are closely linked to what the artist him/herself says about their sketchbooks (the 'sketchbook-reflections') and what can be seen on the sketchbook pages; interpretation has been kept to a minimum in these descriptions. Due to the number of artists included in the final analysis and the installation, these descriptions create a long passage of writing and are presented as a separate chapter before they are further scrutinised in the following chapters. These descriptive texts were written gradually as part of the editing/analysis process. Therefore there are some differences between them, for example in the use of the timecoded information (in Footnotes) referring to different versions of the edit (final or earlier longer versions). In Chapter 3 it was described how during the editing process I kept the 'essential comments' from the interviewee in the edit. The presentation of these descriptive texts makes it possible to read them in conjunction with the video artworks (viewed either in the exhibition or from material included in this written submission). The artists' sketchbook descriptions are presented in alphabetical order and at the end of each text is a short summary. The artists are: Elina Brotherus, Stephen Farthing, Dennis Gilbert, Nigel Hall, Eileen Hogan, Anne Howeson, Dale Inglis, Seppo Lagom, William Raban, Michael Sandle, Stephen Scrivener, Naomi Shaw and Chris Wainwright.

5.1. Sketchbooks of Elina Brotherus[162]

Elina Brotherus is a Finnish photographer who has exhibited widely internationally, including in London, for example at the Saatchi gallery and the Photographers' Gallery. She divides her time between Finland and France and has studios in both Helsinki and Avallon. Brotherus has kept a diary since her childhood. "It has been a regular, if not a daily, activity to produce text. The text has not been very thought through, not meant for publication, but more of a space for discussion and reflection."[163] She started using sketchbooks as an art student: "I recall that somebody in my class used this type of a Canson[164] sketchbook in 1997 and I thought that it was great, so I bought one too." From then on Brotherus has used the same books and explains the way she uses them: "For example if I visit exhibitions I may write some notes down. Here are also contact prints and I look at them for a long time and

[162] This interview was conducted in Finnish. I have translated it and Elina Brotherus has proofread my translation.
[163] In 00:24 of 12:36 edit
[164] About A4 size with blank pages and a wide spine.

mark which ones might be the good ones and then later print them. I use headings of what I've done and am planning to do."

Brotherus writes extensively in her sketchbooks; there is more writing than images in her books. Brotherus feels that if she does not write down her ideas immediately, when they appear, they might be lost forever. She sees that as perhaps the most important function of sketchbooks – that they are available for ideas to be recorded in them immediately. She does not want to lose her good ideas. When the ideas are recorded in a sketchbook Brotherus can return to them and work with them when she has time to do so. "An idea for a picture can come anytime, even in a situation where there is no chance to do anything about it", she points out.[165]

Brotherus explains that sometimes the activity of writing down her thoughts in the sketchbook actually triggers a realization of a new idea in itself. Despite the fact that Brotherus's sketchbooks are large, her favourite moment for working in them is when she is travelling on a train. For her, this is a creative space where her thoughts can run freely, parallel to the changing view outside the window. Brotherus describes working in her sketchbooks during train journeys:

> "I work extremely well when travelling on a train, that is my favourite. Particularly in France I often travel between Paris and my studio in Burgundy, which is about a two or three hour train journey away. Many things are resolved in an amazing way while I sit on the train looking out of the window.[166] Only recently in the beginning of December when I was travelling from Burgundy to Paris I had a revelation that brought along a great relief to me. Something that I had not realized before – about a series I have been working with since 2005 titled 'Artist and her Model' – suddenly became clear to me. I had been fretting over it, anxiously wishing that it would be finished by the time of the publication of my new book. Then it occurred to me that actually it *has* come to an end and the work I have done since last spring has actually been about something different. So in a way when I am writing and staring at the views passing by I let my thoughts drift freely and that is how the revelations come to me from somewhere, perhaps the outer space. That is wonderful."

She says that things become clear when she is moving forward and can raise her eyes to the beautiful changing landscape. She often carries her sketchbook with her and can look at the work in it, considering different possibilities for final photographs for example. She says that she can rarely decide immediately what will be the final choice and it can take up to a year between taking a photograph and exhibiting it[167]. If the sketchbook is not available Brotherus

[165] In 8:20 of 12:36 edit
[166] In 2:45 of 12:36 edit
[167] In 4:57 of 12:36 edit

writes down her thoughts on a scrap of paper and later glues it in the book in order not to lose it.

Looking at the sketchbooks helps Brotherus review her own practice and identify recurring themes in her production. She says that "it is rather interesting how I always go back to the same issues – it becomes very clear when looking at these sketchbooks". The sketchbooks have been part of her practice for many years; Brotherus calculates that she has kept sketchbooks for about seventeen years, and they have witnessed changing approaches in her artwork and new life situations. She also sees her sketchbooks as evidence of all the hard work done over the years. Looking at the sketchbooks opened up on a desk shows that "there is a lot there". This makes Brotherus feel good. "Often I feel that I'm not productive enough, even though I keep myself busy all the time doing something or other." Some of the recurring themes found in the sketchbooks are dancers, mirrors and reflections, and bathers for example. Brotherus says that some of the ideas found in her old sketchbooks could be done now as they are still completely relevant to her production.

Brotherus does not like using computers and finds her sketchbooks more practical. She only bought her first digital camera a few years ago. Paper, in the form of her sketchbooks, is "extremely important" to her and helps her stay in control. When asked if all of her work starts from her sketchbook the answer is 'yes'. She says: "Yes, they do. They always show up here first in the form of contact prints and thoughts." She then spends a long time considering different possibilities before selecting the shots to be printed as final photographs. This process is recorded in the sketchbooks – they can remind Brotherus of all the work that went into processing the ideas and making the final choices.

> "This sketchbook really is not a work in itself, in any way or format, but one can find certain keys in it. These keys may have been lost for me too. In a way when you have done something [in a certain way] you start thinking of that as the obvious way of doing it. You assume that of course it is this way but [you can be reminded] that actually I *have* considered different possibilities and I have chosen this one… to a certain extent it can bring you back to earth and remind you how things actually went."[168]

Brotherus says that the most essential reason for her to keep a sketchbook is to record her ideas, but they also work like a 'time-machine' documenting different periods of life. She explains that:

[168] In 11:21 of 12:36 edit

> "[…] looking at the sketchbooks in this way [leafing through] is rather interesting. It allows me to go back to my thinking during a particular period of time. If I would spend time with them and read them I could remind myself about where I was fifteen years ago, where did I come from. To a certain extent what was still the unknown future for the person in the early sketchbooks is here now, in this sketchbook, in this moment, in today – I am living that future which was still yet to be known for [the younger me]. In some respects it is like a time-machine and that is very exciting. Of course there are lots of contact prints and also those 'potentially good photographs' in here too. In my opinion this is a better user interface than a computer with jpgs saved on it. I never find anything [on a computer]. I hate using them. To me a book is so much more practical – they do take a lot of space on the bookshelves but that is okay. I find it rather inspiring that I can look at this book and then be reminded about things [like this] wonderful Masaccio [postcard]. It works like a stream of thoughts and associations and a web of reflections can be triggered by simply looking through one's sketchbook. I think that is why one should be hard-working and remember to write, and not only technical matters but also about things that have been inspiring."[169]

Art historical influences are important to Brotherus and she points out that she often studies poses for her own work: "I can steal titles from painters and borrow poses." Her museum and exhibition visits are recorded in her sketchbook in the form of writing or as postcards stuck in. She says that Hans Holbein's *Erasmus* has always been one of her favourites and that she regularly visits the National Gallery when in London. Holbein's *Erasmus* "has become a friend".

> "I think that when I visit museums and look at books, particularly art books, I am looking for friends and allies. My work is perhaps a little bit old-fashioned: I am not very political, and I don't work with current issues. Perhaps because of this I have a habit of going to museums to find inspiration. I consider it an image library I always have with me."

Brotherus holds on to her sketchbooks and stores them. Sketchbooks take up space on the bookshelves but that is fine, she says. Keeping the contents of the sketchbooks in chronological order is important to her. Nowadays she does occasional teaching and writes down critique notes in her sketchbook as she does not have a separate book for that purpose. She still uses the same Canson sketchbook she first bought when she was in art school in Helsinki. For a brief period her preferred book was not available from Canson and this caused anxiety. "Finally, when they *were* available again I bought ten of them at once! So now I have them waiting at home and I know that they'll last for the next ten years." Each of the books lasts about a year or a year and half for Brotherus.

[169] In 8:50 of 12:36 edit

When Brotherus was working on a project with the Paris Opera dancers the publisher wanted to use double spreads from her sketchbooks to illustrate the book[170]. Brotherus explains that somehow in that project the sketchbook played a particularly important role. "There was a lot of material and from the sketchbooks it was possible to get an overall understanding of the project. We reproduced some double spreads for the book."

Sketchbooks of Elina Brotherus – summary. Brotherus writes down notes in sketchbooks in exhibitions and museums. She buys postcards for her sketchbook and records interesting quotations from other artists or writers. She writes about things she has done or is planning to do. Brotherus includes contact prints, or nowadays printouts, and considers her work on the sketchbook pages when planning, for example, an exhibition or a catalogue. She makes notes about print sizes or plays with possible title ideas. She writes down things that have inspired her and also occasionally some technical notes. Looking through her old sketchbooks can trigger a stream of thoughts and associations. "It is rather astonishing how life goes", she says thoughtfully as she turns the pages of her sketchbook.

5.2. Sketchbooks of Stephen Farthing

Sketchbooks are practical tools for Stephen Farthing, who is a painter with a special interest in drawing. He sees sketchbooks as "extremely useful" but they are not "precious" for him. He does not necessarily hold on to his sketchbooks so there is no archive of them. Farthing has worked in sketchbooks for about forty or forty-five years; a family member has kept some of his early sketchbooks, others could possibly be found at the bottom of portfolios and only a handful can be found on his studio shelf.[171] When Farthing has "extracted the information"[172] from a sketchbook, for example into a painting or drawings, it can be binned – he demonstrates this during the interview, throwing a small sketchbook into a wastepaper basket. The sketchbooks that can be found in his studio are there because he has not quite finished with them yet, he explains.

Farthing often takes his sketchbooks to meetings or lectures he has to attend on a regular basis. He writes and draws in his small sketchbook during the talks attended. Farthing notes down things he finds interesting and useful. He explains that if he gets bored he might start sketching down ideas to do with his own artwork. Farthing's take on 'doodling' is interesting,

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[170] Brotherus, E. (2007) *Etudes d'après modèle, danseurs.* Kaplan de Macedo, N. & Neel, R. (trans.) Textuel. ISBN-13: 978-2845972452

[171] In 13:34 & 25:00 of 31:34 edit

[172] In 5:05 of 31:34 edit

as he contradicts himself during the interview. When Farthing leafs through a small sketchbook filled in during a conference trip he explains that he is working in the sketchbook as he is "listening to a person talking, just writing down certain things they are talking about… and I'm doodling"[173]. Later in the interview Farthing claims that he does not "really doodle"[174] but that he is interested in doodling because he thinks he cannot do it: "Because there is always something visual going on in my head so I don't let go and just doodle. I would tend to work on visual problems." This raises a question about what 'doodling' actually is. Perhaps by contradicting himself Farthing illustrates the nature of 'doodling', on one hand, as a potentially mindless scribbling activity that leaves visible traces on the page. On the other hand, it could be seen (if not as an active problem solving tool) as subconscious visual annotation of thinking on a page. Perhaps by saying that he is 'doodling', and later denying his ability to do so, Farthing is illustrating the elusive boundary between goal-oriented activities and more instinctive or mechanical actions found in sketchbooks.

Farthing says that one of the values of sketchbooks for him is the fact that you can gather first impressions in it – he says that he does not use them as spaces for refining ideas as some other artists do.[175] He often draws from observation and answers a question about what he uses the sketchbook for by explaining that it is an aid to memory, it helps him to remember what things look like; it encourages him to stop and look[176]. Sometimes Farthing takes a sketchbook into a museum and stands in front of objects drawing them; these drawings can later be turned into final pieces of works. He claims that he does not refine ideas in his sketchbooks but perhaps doodling during a conference could be seen as that. The sketchbook is a space to collect thoughts and record observations but they have no sentimental value for Farthing. He acknowledges the value of sketchbooks as spaces where "very early, raw ideas"[177] can be found. He makes it clear that his interest is in making paintings and drawings that stand by themselves and clarifies that his sketchbooks are quite purposefully treated badly because they are "just a route to getting somewhere":

> "They are not to my mind very important. They may be interesting to other people to look at but I'm not here to entertain people with the backstory. I'm interested in making paintings that stand by themselves. I'm interested in making drawings that stand by themselves. I'm not interested in showing all my workings out. It's of no real interest to me to show other people it."[178]

[173] In 2:15 of 31:34 edit
[174] In 28:48 of 31:34 edit
[175] In 31:22 of 31:34 edit
[176] In 16:10 of 31:34 edit
[177] In 11:32 of 31:34 edit
[178] In 25:13 of 31:34 edit

The recorded information in sketchbooks is not only helpful when making paintings but also when Farthing writes about drawing. A possible title for a painting might be noted down in a sketchbook, for example. His approach to sketchbooks is very practical and that is reflected in the size and type of sketchbooks he uses. Farthing explains that the softback A5 sketchbooks need to fit in his bag when he is travelling or the smaller A6 sketchbooks fit into his jacket or trouser pocket with a pen. The bigger A4 size is reserved for particular projects, like the one done at the Baring archives, as it could be carried there in a briefcase.[179] Sketchbooks, according to Farthing, are a convenient way of carrying paper around the world and having it accessible when you need it[180].

Farthing says that he has never torn sketchbook pages out to frame or sell them. He has always turned them into something else or just not used them at all. He explains that he does not do "interesting things by standing in front of something drawing it" but clarifies that he does "quite a lot of standing in front of things and drawing" *in order* to get back into the studio to work from those drawings.[181] These sketchbooks were not created with an audience in mind. During the interview Farthing points out that: "It is probably very difficult for you to read it but I know exactly what is going on in there."[182] There are many other moments when Farthing himself finds it impossible to read and understand what his sketchbook notes are about. After a moment of study these drawings and writings might reveal themselves to him, but this is not always the case.[183]

Farthing uses his small, always portable, sketchbooks as spaces where material can be recorded to be later used at the studio; he also writes down notes that might capture a comment he finds interesting or possibly worth returning to. The sketchbooks might also have drawings where something has been worked out, such as a page where Farthing had drawn the interior of a room as it was described in the book he was reading, *Girl with a Pearl Earring*. Farthing explained that he used to draw interiors described by authors, in this case Vermeer's studio. However, it did not lead onto anything else. Farthing explains, trailing: "I drew that and I thought, God, that's boring. Didn't do anything with it but I drew it out, the exercise was certain…"[184]

[179] In 23:18 & 5:34 of 31:34 edit
[180] In 26:46 of 31:34 edit
[181] In 26:00 of 31:34 edit
[182] In 7:00 of 31:34 edit
[183] See for example moments of 'not knowing' in 10:25 and 16:59; and 'initially not knowing but then remembering' in 9:54, 18:35 and 19:52 (of 31:34 edit).
[184] In 17:55 of 31:34 edit

Sketchbooks of Stephen Farthing – summary. Farthing sees sketchbooks as multitask spaces. It is essential that his sketchbooks are easily portable. He points out that he does not "religiously carry a sketchbook" with him but there is always one not far away[185]. He uses the material from his sketchbooks to create paintings or finalised drawings and after the information has been extracted the sketchbooks no longer hold value to him. They can then be discarded. Farthing points out that he does not make a conscious effort to put them in a bin[186] – yet demonstrates his point during the interview by discarding an A6 sketchbook. This practice is uncommon amongst the artists interviewed for this research. Farthing describes drawing as a *distillation process* where things that are important, the salient parts, are recorded – so when working in his sketchbooks Farthing is using a selection process: "it is not getting down everything, it is getting down what you think is important".[187]

5.3. Sketchbooks of Dennis Gilbert[188]

Dennis Gilbert says that he has always used sketchbooks. At the time of the interview Gilbert had already celebrated his 90th birthday. Despite his age, Gilbert still works as a painter. He describes his way of working in sketchbooks as haphazard[189] – he might pick up an old sketchbook and carry on working in it if there are blank pages left. The sketchbooks are stored in boxes in the corner of the studio and for the interview Gilbert takes a random selection out. He used to draw with a fountain pen but now prefers biros. They might fade, he explains, but it does not matter much as the sketchbooks are for his own use only. He has also used pencil a lot but finds that it tends to rub and now prefers a more definite pen line.[190]

Gilbert's sketchbooks seem to be full of observational drawings. He often paints portrait commissions, or for example the odd building for a client. The sketchbooks have many figure drawings in them. Gilbert might do some drawings in a café or a restaurant when he is out and about – there might be a drawing of a woman or a child with her mother in the sketchbook. Sometimes those drawings are turned into paintings. He occasionally looks through his old sketchbooks and finds many possibilities in them. He might put post-it notes on the pages to indicate interesting drawings worth returning to. From time to time he might make a drawing with the idea that it will become a painting. There are also many drawings

[185] In 29:52 of 31:34 edit
[186] In 15:17 of 31:34 edit
[187] In 30:15 of 31:34 edit
[188] The duration of the video is 10:30. It was the first video to be edited while the editing principles were being explored and developed. The Gilbert video was finished in September 2011 and does not yet follow the developed editing principles; for example the clips are not in a chronological order and cutaway shots are used.
[189] In 2:13 of 10:30 edit
[190] In 7:46 of 10:30 edit

that were never intended to be painted. Gilbert had the opportunity to spend three months at the British School in Rome and amongst the drawings of Roman landscapes found in Gilbert's sketchbook there is one executed with a biro, of a market seller, a stocky woman standing between the stalls in her apron. Gilbert recalls making a couple of pictures from the drawing but he has not been able to sell the paintings because, as Gilbert puts it, people do not care for pictures of fat women – especially old market sellers!

Gilbert's sketchbooks vary in size – the small A6 ones fit in his pocket[191], he explains. He used to take bigger ones out when he went drawing, but nowadays it could be sheets of paper. He likes drawing on good paper.[192] Sometimes the sketchbook stays in his pocket for months without being used. After a break he starts using it again. There might be three or four sketchbooks in process at the same time. Gilbert says that he had an idea of drawing a self-portrait on the first page of every sketchbook but probably only did it once; later when somebody wanted the drawing he let them have it. Not all drawings come from observation; sometimes drawings emerge from "memory, imagination, experience, etc. – all rolled into one", Gilbert explains[193].

Gilbert sees drawing as rehearsing, just as a musician would. In a small sketchbook some of the problems one might run into later can be met[194], explains Gilbert. One can decide where the boundaries of the picture should be. If Gilbert is not quite sure what to do he might take his old sketchbooks out to look at the possibilities captured on the pages. "Quite a lot of my drawings are just drawings of odd portraits of people that are sitting around or walking around or doing something or other without any intention of going into painting. If you like that sort of practice – in the same way as a pianist practices quite a lot each day, so an artist practices."[195]

In Gilbert's sketchbooks there are drawings of places too. There is a drawing of the rebuilding of Blackfriars underpass: a huge dug-up hole in the road. There are buildings, drawings made in the British Museum, or while travelling in Tunisia or in Paris for example. There is also an example of a drawing being used as communication in Gilbert's sketchbook: he has drawn a studio light because he needed to buy another one and wanted to show what it was he was looking for[196]. Some drawings have colour notes written on them to be returned to later on

[191] In 2:16 of 10:30 edit
[192] In 4:20 of 10:30 edit
[193] In 6:55 of 10:30 edit
[194] In 3:58 of 10:30 edit
[195] In 6:10 of 10:30 edit
[196] In 2:47 of 10:30 edit

when painting the view. There was a period of eighteen months when Gilbert would go to an ice rink to draw the skaters twice a week. He developed quite a speed with sketching, he says.[197] Occasionally Gilbert makes a painting from a drawing a long time after the drawing was initially made. He explains that sometimes "these things cook away in one's head".

Gilbert explains that he does not only have an obsession with drawing and painting but also with looking at pictures. He regularly goes to exhibitions and galleries and says that he also enjoys architecture. Gilbert likes Titian and Tintoretto as well as some "more recent artists", mentioning Monet, Bonnard and Vuillard.[198]

Sketchbooks of Dennis Gilbert – summary. Gilbert uses sketchbooks as a space to practice his drawing in. Some of the drawings are turned into paintings. Gilbert does not identify any particular method with his sketchbooks but draws anything he finds interesting. That could be a family member or an event unfolding in front of him, like the Tunisian uprising during his recent trip. A mother and a child in front of a crowd of people reminded Gilbert of a certain Goya painting. Gilbert thought that they "made an excellent foil to the rubble that was going on in the background"[199] and captured the moment in his sketchbook.

5.4. Sketchbooks of Nigel Hall

Nigel Hall is a sculptor and draughtsman with a regular sketchbook habit. Many of his sculptures as well as his large-scale drawings consist of circular or elliptic forms; often they have a curved linear presence. In Hall's 2011 *Artists' Laboratory* exhibition at the Royal Academy some of his sketchbooks were exhibited in vitrines. As an art student Hall was encouraged to keep a sketchbook but he had them even before that, as his mother, who was also a creative person, encouraged him to draw early on. Hall sees his sketchbook as a close companion and says that he would be devastated if he lost any of the numerous sketchbooks he has accumulated over the years. He writes his address and telephone number on the inside cover of the sketchbook – just in case.

The sketchbooks Hall uses have remained the same size and shape – A6 landscape – since the late 1960s. Each book lasts about two months for him. Hall uses his sketchbooks to take both visual and written notes; he might record quotes from people or music he has been listening to; there are lists of works for exhibitions, technical notes of sizes or colour and so forth. Hall

[197] In 5:36 of 10:30 edit
[198] In 8:17 of 10:30 edit
[199] In 8:59 of 10:30 edit

says that they are "diaries really".[200] It is important to him that there is sequential order – all the books are clearly dated. Sketchbooks contain ideas and their development; some of them have been made into final sculptures or drawings but many have not. Hall might also write down some ideas behind a particular piece of work in his sketchbook. He always carries one and takes it everywhere with him, including his bed. Hall explains that often when one is drifting off to sleep your mind is in a receptive stage and it is a good time to make notes.[201]

All of Hall's work starts in his sketchbooks. He explains that an idea obviously starts in one's head when "something hits you as a sensation or a possible idea". His immediate response is to reach for his notebook and start recording the idea and make a little transcription. All original changes happen in his notebook and only when he is fairly confident about how it is going to develop does he start making the work outside the sketchbook.[202] Everything is recorded in his sketchbooks – things to do with work and exhibiting as well as domestic matters. There are record pages in Hall's sketchbooks where a piece of work made is recorded in a diagram drawing and accompanied by its title, measurements and colour information. This will help Hall to fix any possible problems with colour for example, as he has noted down the percentage of paints used to mix the final colour. Hall draws from observation as well as recording ideas for sculptures in his books. He says he is a creature of habit and illustrates this by showing two sets of drawings done many years apart exploring exactly the same idea. During his weekly walks Hall had recorded the first buds of a walnut twig in a drawing and later made further drawings of the same twig, ending up documenting the development of the buds into the leaves. To his surprise Hall discovered another set of drawings of a very similar walnut twig made many years earlier in another sketchbook. Perhaps the most surprising thing was not the discovery of the drawings but the fact that Hall had completely forgotten their existence. This was a "lapse of memory on a monumental scale", Hall says.

Hall can be found drawing in his sketchbooks in museums as well as at the breakfast table. He describes his fascination with bunches of grapes and the "spheres, some of which float in space, some of which are holding up the mass" and "the beautiful linear mark that comes from it". Many times he would pause his breakfast to quickly draw the bunch of grapes in front of him. "Nothing happens [with the drawings] but it is just a pleasure to see how things balance and sit", he explains.[203] Hall describes his sketchbooks as a funny mixture of things.

[200] In 0:05 of 13:13 edit
[201] In 2:45 of 13:13 edit
[202] In 3:21 of 13:13 edit
[203] In 6:28 of 13:13 edit

There are drawings from observation that can be seen developing into sculptures later in the sketchbook pages; similar forms are discovered in both drawings from life and sculpture ideas. There is a design for a storage rack in the sketchbook; there is a list of slides to be sent to America; there are installation instructions for sculptures. The back of the sketchbook tends to have things jotted down, explains Hall, like names and addresses or lists of works going to exhibitions.

Hall also describes his sketchbook as a useful tool; they are a resource[204] for him and a reminder of old ideas. He points out that "for every ten ideas you put down you're lucky if you make one". The one idea you use seems to be the most relevant and fruitful at the time, he explains, "but when you go back a few years later you think, why on earth didn't I pursue that line?!" There are many ideas in the old sketchbooks that would be well worth revisiting and once or twice Hall has made work from an idea that got overlooked at the time, but it is very rare that one can backtrack. "You never catch up", Hall says. This is "a moving process" where your work is influenced by where you are and what you see.[205] While looking through sketchbooks Hall discovers connections he has not noticed before. For example, a drawing of a 'hole in the ground' made recently is echoed in an earlier drawing that looks surprisingly similar.

Hall says that he works in one sketchbook at a time but this is not completely true, it is revealed, as he starts describing his sketchbook habits. Some of the sketchbooks are kept for a particular purpose, drawing a particular place, others – the ones that have been constant over the years – are used for a mixture of things as described above. Hall explains that when he travels abroad he often takes another sketchbook with him that is used for a particular set of drawings, most often to record the landscape. Every year for twenty-five years Hall has been going to the mountains of Switzerland in the winter and he takes his 'notebook' with him as well as prepared paper in a kind of a folder created from an old sketchbook. He uses the prepared paper to make wide double spread drawings outdoors. These are not "true notebooks", Hall says, they are used for drawing particular places and they are only used occasionally. For his Royal Academy exhibition Hall decided to take apart his Australian sketchbook and exhibit the drawings in frames.[206] He finds himself doing more "outrageous ideas" with strange forms in his sketchbooks when he is travelling and enjoys that[207].

[204] In 12:18 of 13:13 edit
[205] In 7:35 of 13:13 edit
[206] In 10:30 of 13:13 edit
[207] In 11:56 of 13:13 edit

The sketchbook is a gathering implement, it harvests things, Hall explains. The notebook can remind you of how something developed; it can help with the hard deconstruction process when explaining how a piece of work came about. The sequential nature of sketchbooks is important to Hall. A question about whether he works chronologically from cover to cover with his sketchbooks takes Hall by surprise and his response, "Doesn't everybody?" confirms that Hall's sketchbook practices are well-established and embedded into his work.

Hall acknowledges that sometimes making drawings takes real devotion and can be a tough task, such as when he was drawing manhole covers under a blazing hot sun in Italy. "I had to […] force myself to make the next drawing. […] It was crazy. People say why don't you take a photograph but photographs don't do it for me. […] I really look when I'm having to make a drawing."[208] Most of Hall's work "comes from feeling", he explains, "they are emotionally charged drawings". He says that he could almost describe the sensation, or recall it, for most sculptures and drawings he has made.[209]

Sketchbooks of Nigel Hall – summary. The sketchbooks are an essential part of Hall's practice as he is developing ideas for his sculptures and drawings. The ingredients for works are collected in sketchbooks in the form of observational drawings, recorded quotations, notes made of music heard or books read. The development of a sculpture is often well-documented on the sketchbook pages and it is possible to see how a form has taken shape through these "scrappy little drawings"[210], as Hall describes them. Asterisk marks found in sketchbooks indicate ideas worth developing further, some of which have not been produced. "I better keep some of these out and make a few of these", Hall says as he flicks through the pages of his old sketchbooks.[211]

5.5. Sketchbooks of Eileen Hogan

Eileen Hogan is a painter who uses sketchbooks regularly. She has a collection of them including the earliest sketchbooks she would have worked on as a child because her mother kept them. The first one was made when she was twelve years old. Hogan has not held on to the sketchbooks from her student years. The old sketchbooks are stored away in an archive box and she does not normally return to them. Hogan looked at them because she had agreed to be interviewed for this research project.

[208] In 9:57 of 13:13 edit
[209] In 12:36 of 13:13 edit
[210] In 3:16 of 13:13 edit
[211] In 12:20 of 13:13 edit

In an early sketchbook from her childhood years there are drawings of, for example, hands, feet, people, trees, as well as the dog, Toby. There are even comments from Hogan's teacher stating that she has used the sketchbook well. Nowadays Hogan carries a sketchbook around with her in her handbag at all times. When travelling she tends to use a sketchbook even more as she feels that there is more time for working things out in the sketchbook. She also uses sketchbooks for particular projects; for example since 1997 she has been working on a series of paintings of Ian Hamilton Finlay's *Little Sparta*. For Hogan sketchbooks are not part of studio practice – they go everywhere with her. She identifies two strands in her sketchbooks: work that relates directly to projects and painting, and drawing that is like keeping a diary where she writes lots of notes and draws. Drawings done while travelling do not lead on to anything particularly. Hogan does not keep a separate written diary, as do some other artists interviewed for this research.

The drawings and notes on the pages often relate to Hogan's paintings. She writes down things people have said to her and notes down her dreams too. Hogan does not feel that she is very organised about her sketchbooks: things get muddled up in them. Finding chronology in them is not easy as Hogan can go back to old sketchbooks and carry on working in them if there are blank pages. A number of artists interviewed said that in their sketchbooks there are many ideas that would be worth revisiting but Hogan does not feel this way. She is very specific about the type of sketchbook she likes but finds it difficult to describe it – when looking at her old sketchbooks she easily identifies the ones that felt 'perfect' [A5] and compares them to a perfect handbag. She has been given many sketchbooks as presents but has not used them much. "I'm very precise about what I want but I don't quite know what it is really until… I couldn't quite describe it except obviously that there is a certain kind of paper I like. I think the problem is… Sketchbooks last quite a long time so you don't want to..." Hogan does not finish her sentence but picks up one of her old sketchbooks as an example of one that was not very good; it was 'hopeless' and it is falling apart. There is another old sketchbook Hogan likes because it has very nice paper, it is grey, and it feels nice; it is a *Fabriano* sketchbook. She fluctuates between A6 and A5 size and says that there is no logic to it. She has tried many sizes and shapes and went through a period of having square sketchbooks. She has even considered getting some sketchbooks custom-made for herself. Hogan says she usually carries a small [A7] size sketchbook in her handbag: "I've always got to have a little sketchbook in my bag, all the time." Hogan also uses what she describes as nice little *Moleskine* sketchbooks. In her later sketchbooks she has started drawing more with watercolours and carries those around too.

Hogan does not start a new sketchbook from its first page as she finds that this can be inhibiting. She will leave a few blank pages at the beginning and wants to do something that she likes to start a sketchbook off. "But very quickly it gets in a mess" and she ceases to care. Hogan describes her sketchbooks as her way of making sense of what she sees and what she thinks. She collects and works out ideas, makes notes so that she can remind herself of what other people have said, for example, or what she has been doing. She tries things out in her sketchbooks and sums up that the sketchbooks are a great combination of different things for her. On the pages there are many drawings from observation, documenting Hogan's everyday experiences including drawings of places she has been to, people she has observed, events attended, food on her plate, buildings, trees, a bird's nest and so on. She also points out how she might put a poem in, for example. Sketchbooks are a way for Hogan to find out what she is thinking about; they are a creative way for her to gather her thoughts. Sketchbooks start things off.

> "I think they are to do with making sense of what I see, making sense of what I think… and collecting ideas. Making notes and reminds so that I can remind myself of things other people have said actually or the things that I've been doing. They're a way of working out ideas, trying things out and… that sketchbook I never liked. It's a wrong shape. So it's kind of a great combination of things really. These are quite early sketchbooks. So I might put a poem in. [indicates] They're a way of finding out what I am thinking about really. And I think… [I've always exhibited a lot so I've had a very active kind of professional life, I've juggled a career in education with my own practice. So I'm always… you know, I've worked… I sort of work for exhibitions… work very professionally in a way whereas these sketchbooks are completely outside of all that. So they're very much… so I don't have to think about whether…][212] they're not going to be seen. So for me it is a very kind of creative way of gathering my thoughts… and they start lots of things off." [in verbatim; in 33:17 of 1:01:36 footage; and in 10:20 of 18min edit]

Hogan says that sketchbooks are important. She explains that a lot of her work is to do with 'place'. Her first experience of a place is through walking and drawing and those activities are closely linked. Sometimes Hogan writes down notes when visiting exhibitions, including instructions for herself. Hogan explains that she does not come from in any way an artistic family, even though her mother was a very good dressmaker. They had fabrics in the house but no paintings, so Hogan did not know about art or drawing but instinctively liked drawing. When Hogan was ill for a long time as a child she started to read and draw. She drew without knowing what she was doing and since then drawing has been a part of her life in a natural way. Hogan draws also on pieces of paper – "on anything" – but does not gather those bits of paper together. She finds it convenient to work in sketchbooks and expresses a wish to be

[212] The section in square brackets was taken out of the 18min edit.

more organised about that. She thinks that there are too many drawings on pieces of paper that get lost.

Hogan acknowledges that sketchbooks document different periods of her life. Drawings can trigger memories – things such as a meal. Hogan describes how you suddenly can remember an awful lot about situations and points out that drawing is "such a physical thing"; it can remind you of things in a way similar to what smells sometimes do. "You remember where you were sitting, you remember if it was hot or cold, who you were with, how you felt,… the kind of emotions." Hogan talks about the physical memory of making the mark that triggers more memories of the time, including "things I would have thought I'd have completely forgotten".[213]

Hogan describes drawing as a reflex action and explains that she can find it quite hard not to do anything. She names some of the work in the sketchbooks as 'doodling' and says that she finds it a way of surviving in meetings. When Hogan looks at notes and drawings made during a talk she attended she feels that the drawings, not the written notes, remind her more of the situation. "Half-remembered experience" is written amongst the words and quickly drawn portraits on the page. Hogan singles out that written comment and makes a parallel, saying "half-remembered experience – this is what this *is* really", meaning that she can remember the talks but not quite so well. On the following page there is another group of portraits; this time there is less written text and the heads are drawn with greater detail. Hogan explains that they were drawn during a poetry reading and points out that she remembers that much more than the talk recorded on the previous sketchbook pages.

According to Hogan she does not plan anything and her premise is that the sketchbooks are completely private. She acknowledges the strangeness of sharing her sketchbooks with me and filming them and says that it would inhibit her if she felt that the sketchbooks were going to be looked at by others. Hogan does not rule out exhibiting sketchbooks. She says that she would exhibit certain pages – but not by tearing pages out. She is also happy to consider creating a digital version of some of her sketchbook pages[214]. That would not be a 'true sketchbook' but could combine pages from different sketchbooks that are to do with one project. Hogan says that she feels 'funny' about her sketchbooks as she makes many notes in them, including her dreams, so the sketchbooks feel very private. When I draw Hogan's attention to the question of whether sketchbooks are private or public spaces she points out

[213] In 6:19 & 14:42 of 18min edit
[214] Some of Hogan's digitalised sketchbooks can be found at http://eileenhogan.onlineculture.co.uk/ttp/

that there are some published diaries that were not private at all – you can tell when diaries were written for the public, Hogan claims.

During the interview Hogan identifies two categories in her sketchbooks. One belongs to travelling and having more time for drawing while being on holiday - just absorbing things. The other area entails working ideas out, thinking about things and experimenting a bit, she says.[215] Hogan is willing to accept a broad definition of drawing but thinks that it can become too broad so that everything is seen as drawing, including video and light for example. As an answer to my question if there could indeed be a 'sketchbook' without any drawing in it, Hogan concludes that no, there cannot be a sketchbook without drawing. After all sketchbooks are made out of paper, implying you need to write or draw on them, Hogan points out.

Sketchbooks of Eileen Hogan – summary. Sharing sketchbooks is not straightforward for Hogan, even though she had agreed to do so, and had already exhibited chosen sketchbook pages either in exhibitions or in digital format; this was acknowledged by her and also reflected in occasional moments of nervous laughter. Hogan talked about how she works towards exhibitions in a professional way and saw sketchbooks as separate from that part of her practice. In sketchbooks Hogan has recorded private aspects of her life, such as holidays and dreams or notes written when going through analysis; there are also drawings of family members and so forth. Hogan sees her sketchbooks as a private area where she can document things around her. She works from the premise that the sketchbooks "are not going to be seen" and identifies a few different roles sketchbooks can take as part of her practice: Sometimes her sketchbook work relates directly to her paintings and she can work out ideas on sketchbook pages – they can be part of a particular project she is working on. Other times she uses them for writing or drawing or what could be described as 'diary entries'. The sketchbooks go everywhere with her and she finds that she has more time to work in her sketchbooks when travelling.

5.6. Sketchbooks of Anne Howeson

Anne Howeson is a painter who started using sketchbooks when she "first fell in love with the idea of art and becoming an artist, at the age of about twelve". In her early sketchbooks there are drawings "taken from a mixture of life": things she saw in magazines, people on the bus, family members, their dog, friends, teachers, self-portraits. For Howeson drawing in the

[215] In 17:07 of 18min edit

sketchbook became something that kept her company. In the sketchbooks that followed, made during the years studying first at Central Saint Martins and then at the Royal College of Art, there are many drawings that were designs for book covers and newspapers; there are drawing commissions from magazines in America. These sketches are not from life; they are working out ideas, thinking. She also carried on "just watching people" and working from life too. Howeson did about as much writing as drawing in these books. Her earliest sketchbooks are A3 size. The later books are smaller A5 size.

Howeson's sketchbooks have notes to do with projects, like the one she did about prostitution; there are drawings where she is working out the structure for a painting; or recordings of real life events that Howeson has drawn, after witnessing an incident for example. In her drawing she can be working out not just the composition but also the content for a piece of work. She does not separate different projects into different sketchbooks and says that she is completely undisciplined about her sketchbook practice. The books are not organised chronologically but Howeson says that she can quite quickly and easily date them herself. She might miss pages out and does not worry too much about that. There are three or four sketchbooks coming along at any given time. In the same book drawings to do with her prostitution project are juxtaposed with drawings of friends and family, animals, ideas for more pictures, observations of people and places, self-portraits, and notes about colour for example. Howeson explains that a sketchbook is a very private place – she always carries one in her bag because an idea will suddenly arrive at the least likely moment. You can then jot it down and make a note either from memory or life straight away. Howeson's early sketchbooks are a mixture of life and memory, she says. There is a lot of observation going on in them, varying from an extraordinary dress noted down on the tube to drawing heart operations at the observation dome.

Howeson says she has not looked at the early sketchbooks for a long time. She uses her current one but admits that she is "quite fascinated by her older [sketchbooks] as a kind of record of [her] life in a way". If she is idly standing around not getting any work done she might get an old sketchbook out. This might remind her that something (found in the sketchbook) is really interesting and she ought to have picked up on it.[216] There have been periods when she has mainly worked in sketchbooks with less focus on final pieces; the sketchbooks have been a constant for Howeson. In the early sketchbooks many drawings were done with pen and ink but she uses them less nowadays. She also feels that her recent sketchbooks are more minimal with perhaps more notes in them. She writes notes about the

[216] In 19:01 of 26:50 edit

music she is listening to, what she is reading, what she is looking at. Howeson thinks that her "workings out for pictures" are more rushed than they used to be. She likes the new energy though and talks about the "manic quality" that happens in sketches when you are not thinking too hard but you are working intuitively. She likes to describe it as "your arm is a kind of conduit between the paper and your brain. The idea comes straight down onto the page."[217]

Howeson likes drawing musicians or dancers; she has a whole book of drawings of her husband too. She says that "the real world just keeps popping in"[218]. Once a year she spends a week drawing together with a particular friend of hers. She takes her sketchbook to exhibitions, noting things down. Howeson says that she is always trying to think how to draw figures in her finished drawings; she likes to try and steal ideas from early sculpture in museums. Howeson says that "obviously when you travel, you take your book"; she might take one of her smaller A6 sketchbooks with her. Words are also important to Howeson; she has always written as well as sketched. She keeps a separate journal that is mostly written but occasional drawings appear in that too. Howeson also takes a lot of photographs. She draws from photos as well as from observation and tries to find a way to amalgamate these things in her sketchbooks. She also talks about combining photography and memory, remembering how she felt about seeing a particular bull for example during a trip to Mexico – she was later able to draw sketches that were then turned into a large final piece. Howeson has drawn on top of newspaper clippings in her sketchbook too – that led on to her current project where she draws on prints. Sometimes Howeson takes stuff from the Internet but points out that one has to be careful about that.

Howeson always carries a sketchbook with her – that is more sensible than drawing on pieces of paper, even though she does also that. It is practical to work in sketchbooks. She thinks many artists would agree that art is a kind of companion: it is always there to fall back on; it is there to engross and challenge you. She sees it as a friend. A sketchbook is where you cook up your ideas – it is company. Howeson explains that she asks herself questions in her sketchbook and says that it is surely what everybody does in their sketchbooks[219]. She is very keen on the visual and she would encourage anybody not just to write; combining writing and drawing seems an ideal way of working. She would be worried if she thought that just words are enough. She says that she needs the visual and would encourage anybody else to start making their ideas visual because they are different from written ideas that are more

[217] In 17:26 of 26:50 edit
[218] In 19:44 of 26:50 edit
[219] In 15:54 of 26:50 edit

intellectual, more cognitive. When you start working visually in your sketchbook you access a part of your imagination that is unique and very exciting. Howeson also thinks that it can be very authentic. She likes the fact that you can work so quickly and so privately – without any fear or thinking about anybody else, it is your relationship with the job at hand. It is very fulfilling and engrossing and that is why it's such good company; it is that focus which is exciting, Howeson explains.[220] Often Howeson writes down a list of planned pictures in her sketchbook. She says: "These notes are just private notes – some of these pictures I haven't done."[221]

Howeson draws in order to know. She explains that her final work is quite detailed and she loves spending time perfecting something. When she plans her work nowadays she does it quite rapidly. She feels that the composition and structure can be done in a minimal way and all the decisions that you need can be made in these quick drawings. You only need to remember to look at them – your intuitive mind makes decisions without reason, she explains. These are to do with proportion, golden section, or positioning of an image on the page. "I love the way drawing and sketching seems to decide things for you without having to think; it's sort of thinking while you make it, it's intuitive thinking[222]." For Howeson, what happens in the sketchbooks is that it makes up your mind for you[223]. "The drawings themselves will tell you the answers if you notice what you've done. You have to […] quite consciously stand back and look at them and think, I did want that proportion, I did want that kind of colour, or that kind of tone."

When leafing through the sketchbook pages Howeson comes across a drawing of Paris and prostitutes in Rue Saint-Denis with a spotted dog. The drawing reminds her about a point she likes to make regarding sketching: according to Howeson sketching has the ability sometimes to predict real-life events. On this occasion the spotted dog in the drawing turned into a little white dog in the final piece of work. It did not take long for Howeson to own a pet just like that in real life, she says, and points at the dog in the room with us during the interview.[224]

Sketchbooks of Anne Howeson – summary. Howeson says about her sketchbooks that "it's very much private work, it's not for anyone[225]." There are ideas and 'working outs', planning final pieces and recording life around her. She carries her sketchbook with her in her bag and

[220] In 23:55 of 26:50 edit
[221] In 18:30 of 26:50 edit
[222] In 10:30 of 26:50 edit
[223] In 13:37 of 26:50 edit
[224] In 6:20 of 26:50 edit
[225] In 21:46 of 26:50 edit

collects things around her. Howeson also uses a camera a lot but when she is working out things she tends to turn to drawing.

5.7. Sketchbooks of Dale Inglis

Dale Inglis is a London- and Sussex-based painter who has been inspired by the river Thames for many years. His work sits comfortably between painting and drawing, as he works on paper, layering his surfaces and often mounting the work on a board. During the interview Inglis considered the naming of his books – are they sketchbooks, drawing books, or indeed notebooks? He presents two sets of books, each with a clearly different emphasis. One set is A3 spiral-bound books with collaged images on pages that have later been drawn on with oil paints – these are his drawing books. There is also a set of books that are smaller and have lined paper – there are no big drawings made with oil paints in them, rather they have many ideas written in or scrawled down as quick drawings. Beyond these books there are some that Inglis does describe as sketchbooks. He says "this really is a sketchbook" about an A2 spiral-bound book, "because it's drawings relating to that mural. This is just exploring, […] just thinking about ideas that are tangential to what actually emerged. Ultimately this was part of the process that led to the College mural." Inglis points at a page and says: "This is a drawing of the setting and these are just, I guess, early thoughts about what might emerge from that."[226]

Inglis describes the rather "more ambitious" books as drawing books – they are a collection of drawings that more or less have a theme, whilst the other books, the notebooks, are not thematic. Inglis explains that he tends not to use the term *'sketchbook'* at all in reference to his own books as he recognises *'notebooks'* and *'drawing books'* as the two categories of endeavour that seem to reflect his intentions.[227] In his drawing books there are endless variations on a narrow idea, he says.[228] This is demonstrated in the books with still life drawings or boundless drawings of the river Thames for example. According to Inglis unfinished drawings can be found in those books that can comfortably be named as sketchbooks – such as the A2 book with early thoughts for the mural he was planning to paint. Those books are about getting ideas down. Inglis describes that process as "thinking out loud". He tends never to look at these sketchbooks again.[229] Recently Inglis has taken some of the drawing books apart and glued the drawings onto wooden boards, turning them

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[227] In 10:35 of 14:18 edit
[228] In 4:11 of 14:18 edit
[229] In 12:19 of 14:18 edit

into one relatively large piece. As a result of this process there are also remains of drawing books where pages have been torn out, but then not used in the emerging larger piece of work.

Inglis observes that the drawing books have reached a state of finishedness and nothing more can be done to them, while flicking through the pages. They represent an idea, not just a passing thought.[230] Inglis says that he is not sure that he doesn't prefer the drawings in the book to those drawings that are now framed and hanging on a wall as finished pieces. Compared to his drawing books, his notebooks have no such coherence as they capture thoughts passing through his head[231]. They are an exploration of current ideas[232]. The first seeds of ideas that sometimes develop into fairly ambitious pieces of work can be found in these notebooks[233]. In his notebooks, Inglis also sometimes refers to other artists as he is trying to "make sense" of things that "come along" – for example there are quick drawings exploring a composition of a painting discovered while travelling or a set of drawings based on a piece by another artist Inglis sees as somehow relevant in the context of his own work[234]. The notebooks "are just something to put ideas down in, or something to scribble in if you feel the impulse to draw"[235].

Inglis says it is important that the drawings are in a sketchbook rather than on loose sheets of paper; this makes it very easy to work in series. It seems to make a complete thought or statement out of an idea when they are in a sketchbook, he explains; it becomes quite a different thing if you take them out of a sketchbook and show them as a group.[236] This is something Inglis has experimented with in his large-scale panels built from drawings that originated in his drawing books.

Inglis's sketchbooks do not necessarily document periods of his life as some of them have been used over many years. For example on the first page of one book years 1997, 1998, 1999, 2000, 2001, 2002 have been listed to indicate when it was used and Inglis points out that he knows that the book has been used also for "more recent stuff"[237]. His books document different themes and phases of work he has explored over the years. In one of the notebooks ideas for Christmas cards can be found for years 2008, 2009, 2010 and 2011 –

[230] In 4:11 & 4:48 of 14:18 edit
[231] In 6:35 of 14:18 edit
[232] In 5:29 of 14:18 edit
[233] In 5:53 of 14:18 edit
[234] In 7:30 of 14:18 edit
[235] In 8:48 of 14:18 edit
[236] In 1:30 of 14:18 edit
[237] In 12:55 of 14:18 edit

they appear periodically in the same book. Inglis does not only recycle themes, he also recycles materials. The layers built on his surfaces consist of old photocopies for example. Sometimes those are picked up off the studio floor, literally from under his feet. When a drawing book is being prepared for a set of drawings, its pages are covered with collages, and no thought goes into what kind of a drawing will later be made on the page. When the drawings are made, emphasis is on the sequence of images – based for example on a set of photographs taken while walking across a bridge – and not what the collage itself looks like.[238] Chance plays an important part as the drawings and underlying collages merge on the drawing book pages.

Inglis has used 'sketchbooks' (used as a general term here referring to all of his books) to develop ideas. Sometimes these early explorations have very little to do with the final pieces. For example while Inglis was developing a mural painting he drew figures in his sketchbook, yet none of them ended up in the final painting. His notebooks are a space for Inglis to try things out. He explains how some of the scribbly drawings in the notebook explore how horizontal bridges could be combined with some new imagery of logs that cropped up after he had been heaving a lot of them about: "I was toying with the idea of turning the bridges, the horizontal bridge, into horizontal logs but I haven't done anything about that."[239] While leafing through the sketchbook pages Inglis suddenly realises a new connection, previously unnoticed, between his still life and river view imagery. "Oh, this is… this actually makes the connection… between still life things and", turns to the next page, "the river views and I'm not sure how deliberate that is."[240] Inglis observes that sometimes it is possible to see connections that perhaps were missed at the time and he finds that interesting[241].

Inglis says that nobody has seen these sketchbooks before. That is an important dimension of the whole sketchbook-idea for him. "I just assume that they're private."[242] When Inglis is about to start leafing through a new sketchbook he hesitates and says that he is "not so sure about this one". "Oh dear, [I'm] not sure you're ready for this…" Inglis explains that this is a totally different strand but connected to the figure drawings seen before – the drawings that are revealed are of an anatomical lesson where a horizontal figure is being dealt with, as Inglis himself describes the drawings.[243]

[238] In 00:35 of 14:18 edit
[239] In 9:50 of 14:18 edit
[240] In 6:02 of 14:18 edit
[241] In 13:57 of 14:18 edit
[242] In 3:43 of 14:18 edit
[243] In 12:54 of 14:18 edit

Sketchbooks of Dale Inglis – summary. Inglis has been using sketchbooks since his student days. He uses a variety of types of sketchbooks from A5 to A2. Some of these represent a project in themselves – be that about still life or river views – others, his notebooks, are just a sequence of references to ideas that pop up in no particular order. It is possible to see connections afterwards that were missed at the time of making the notes or drawings. Inglis has particular sketchbooks that he carries on trains most of the time. He also works in the book at home in the evenings. He is not drawn to take his bigger sketchbooks out to the river and balance them on his knee while working from observation – he prefers to work in his drawing books at the studio. Instead he collects reference material; this could be for example a set of photographs taken from a walk across the river Thames. In his notebooks ideas are developed visually and notes are written down about an artist seen or a talk planned – thoughts are captured as they pass through his head.

5.8. Sketchbooks of Seppo Lagom[244]

Seppo Lagom is a Finnish painter who uses sketchbooks on a daily basis. For him sketchbooks are a rehearsal space – just as a sportsman or a musician practices, similarly an artist should practice their skills, says Lagom. His sketchbooks are filled with abstracted figures. Most drawings are on the right-hand pages (rectos) while the pages on the left (versos) are left blank. In the earliest sketchbooks the drawings are in simple black line. Lagom describes this as the best way for expression; the images appear quickly, they come from inside you. Many self-portraits can also be found in Lagom's sketchbooks that are not drawn from a mirror. That would make them boring, Lagom says; he prefers to draw them from his head – that way they are truthful. Lagom describes some of his work as surreal; the topics come from his internal world. Lagom's drawings capture moments, they are quick to make, they are spontaneous and hence honest, he says.

Lagom's drawing practice supports his painting process but he does not work from his drawings when he paints. His canvases start spontaneously – nowadays they are colourful abstractions. He explains that he tries to accept everything as it comes without control from his conscious mind, hoping to capture his feelings in the pieces. He points out that the conscious mind is of course also needed. Lagom has possibly hundreds of sketchbooks – he works in them prolifically. Sometimes he does several drawing sessions a day, and in one go maybe ten drawings are completed – that is enough, he says. These drawings do not lead on to paintings nor does he make sketches for his paintings.

[244] This interview was conducted in Finnish and this text is based on my translation.

Some of the drawings do not have any subject matter; they are made purely from Lagom's feelings. Depicting emotions and working with his feelings is crucially important to Lagom. Feelings are behind it all, he says. Lagom lets his feelings lead the process with both painting and drawing. He explains that this helps him to know himself as a person. Sometimes he does not know what the drawing is about, but it is possible to start to understand it *after* the drawing has been completed, Lagom says.

The earliest sketchbook we look at is from 1990 – Lagom has lost work in a studio fire in the past. In a sketchbook from 2000 more drawings of people can be found; there are also dates prominently recorded on pages. On the first page of the sketchbook there is some kind of a title and the start date of the book. Later the finishing date of the book is also added. Above the date a small symbolic drawing of three clouds appears – those represent Lagom, his wife, and their son who sadly passed away in 1974. Lagom signs his drawings in the books and has now started to time his drawings too. By 2006 there is a time recorded on nearly all pages. It is possible to see – if the drawings have been produced in the same session – how long Lagom has spent working on each of them. There are more people in richer tones now. Sometimes Lagom has prepared pages in sketchbooks with colour and later he will proceed to draw on them with black ink. Topics still come from his head and represent his internal world.

It is important for Lagom, like many other artists interviewed, that sketchbooks are always accessible. They are immediate. He works in them everywhere – even on a train, he says. He explains that he aims to keep one sketchbook going at a time and complete it, but he also says that he usually keeps one by the bed at home and another at the studio or in his briefcase. He also does work from observation, but it seems to be less frequent. There is an example of an artichoke brought from a market in Italy to be painted. Lagom ended up drawing it in his sketchbook. He also drew a stool he used during his residency, including its measurements. He liked it and wanted to find a similar one when back in Finland. Lagom says that "to be honest my inspiration comes from nature". That's where he draws everything from and then absorbs and interprets it through his own filtering system. During the interview Lagom demonstrates his way of drawing – "I just pick up a pen and start" – and creates a self-portrait in a moment of intensive activity. He fills the background of the figure with very quick marks and afterwards talks about the difficulty of drawing 'air'.

When Lagom is asked if he remembers making a drawing that depicts a landscape in scribbly marks he says that it is impossible to remember every drawing. He does remember the

drawing on the next page better, though. It is in a similar black pen style but the subject matter is less clear. Lagom explains that it comes from a "lower level" and it is easier for him to recall making that drawing as it started more *from inside* him. Lagom observes that it is hard to say if a sketchbook was made in 2006 or 2010 without looking at the date. One of the sketchbooks has a drawing of Lagom's childhood home, drawn when he visited the place recently. The building was still there but he added a tree in the drawing, as he remembered it from his childhood, even though it was no longer there in reality. When he looks at a drawing of another building – this time a farmhouse he considered buying – he says he can vividly recall making that drawing. The question remains, does he remember making a drawing from observation better or are the more abstract drawings, that truly come from inside him, the ones that he can recall most vividly?

Lagom buys sketchbooks wherever he travels. He has started to use ring-bound hardback books as he finds those easiest when he draws, for example, in bed. His preferred size of sketchbooks is A6 and A5. Lagom is not against exhibiting his sketchbooks – "it is not a bad idea" – but it is difficult to display them without exposing them to potential damage. Once he took a selection of sketchbooks to an artist event at the *Gallery Katariina* in Helsinki. They were laid on a table and people were able to leaf through them.

Lagom talks about his desire to draw, his need to draw. He says that he wants to find things through drawing. When visiting Florence, Lagom saw a Marino Marini exhibition and discovered a drawing executed in the same quick style that he himself uses. It turned out that this was not a typical way of drawing for Marini but the discovery still gave Lagom a great feeling that somebody else used the same method of expression. According to Lagom artists should see a lot of art and he does not buy into the claim that one's own expression might suffer. On the contrary, he thinks it enriches his life to see younger artists' outputs.

Lagom also writes in a diary and says that it is good to write down one's worries. He writes down his feelings and feels that also his diaries are extremely useful. Writing makes you feel better, he says. Registering has always been important to Lagom, who started dating his works of art as a young schoolboy. Lagom's diaries, his writing books, are A4 and ring-bound with lined paper. He writes in them at the end of every day, making a note of things that have happened that day. Drawing in sketchbooks can happen any time during the day, in the morning or at night. The written thoughts are very personal but inside the 'diary' grocery receipts and other more mundane bits of information can be found too. On the cover a date is recorded, again with the same symbolic drawing of three clouds. These are Lagom's diaries

and he is very disciplined about writing in them. Lagom does not stop there - he also has a third system of recording. These notebooks are stored in another box similar to the one where his old 'diaries' are kept. They are also the same size, A4 and with lined paper. This system records all professional activities Lagom has taken part in, including exhibitions and article clippings and so on. He says this is all "part of history" and "kept for the future".

Lagom says that he does not normally return to his sketchbooks, but he might look at the most recent books. Rather than revisit the old books his desire is to do more and more new drawings. Lagom does not know the exact direction he is heading in but says that he is going forward; it is about growth. The drawings do lead on to something. Despite having said that he does not return to his old sketchbooks, there are a number of post-it notes stuck on some of the books. Lagom explains those by saying that there is something that still interests him on those pages. "Something structural is bothering me and I ought to return to them."

All documentation is important to Lagom but he believes that writing particularly helps people to grow. He also says that it is fun sometimes to return to his writings. Lagom says that he would rather return to his texts than his drawings but a moment later declares that he *likes* his sketchbooks more than the written diaries. Lagom explains that returning to the writing *gives* him more; it is like entering into a dialogue with yourself. The writing and drawing shake hands, as Lagom puts it, and one's personality is reflected in both.

Sketchbooks of Seppo Lagom – summary. Lagom feels that good drawing skills are essential for an artist and his sketchbooks is where he practices his skills. He emphasises that everything he does is to do with feelings; the whole process is based on emotions – they are on the surface. He is very passionate about his sketchbook practice and describes drawing as "eradicating the hunger". He also acknowledges that as he draws, his appetite for drawing grows even further. To Lagom drawing is calming and a way to look after one's mental wellbeing. In the most recent sketchbooks a new symbol started to appear at the top of many pages: a small man pushing a wheelbarrow. Lagom explained that it was an indication of a fast approaching house move to the peace and quiet of the countryside. He was left contemplating what kind of effect the change of scenery would have on his visual expression. These were interesting times for him and his sketchbooks.

5.9. Sketchbooks of William Raban

William Raban is a filmmaker who studied painting at Saint Martin's School of Art in the late 1960s and early 1970s. At that time the art school "was very relaxed", Raban recalls, and explains that "one had total freedom to do what one wanted"[245]. At Saint Martin's Raban started to make experimental films. When working on a film Raban uses sketchbooks – he calls them notebooks – to record different kinds of useful information, from shot lists to quotes found in research books. Raban describes his books as practical – there is "no decoration" in his sketchbooks.[246]

Raban's sketchbooks are full of what looks like technical notes. There are lists of shots with information that only he can fully decode. There are also paragraphs written down from books he has been reading while conducting research for his films. Raban started his "RT book1" – the first book to do with his project on the river Thames – in 1983. The film was made over two years from 1984 to 1986 and later named *Thames Film*. While researching around the theme Raban visited different archives and explored a variety of sources and books on the topic. He used his sketchbook not only for writing down notes in libraries but also on location while filming – this time most of the filming was done from a sailing boat. The sketchbook bears the marks from getting wet on board. Most of the observations recorded in Raban's sketchbook are written down but drawings can be found in his books too. Both written notes and drawings serve a practical purpose in these books. Drawings have been used – perhaps in combination with some numerical information – to work out camera movements for example. Raban says that the information recorded in the books is essential and comes in handy at different stages of the production. Shot lists for example are useful when he comes to edit the film. If Raban has to go back and redo some filming he can look up the relevant information in his book.

Raban describes his sketchbooks as a way of trying to figure out what he is doing with his project. Quotes from books read can be found next to some detailed technical information about a rostrum camera shoot; a dream might be written down as a possible idea to be integrated in an ongoing project; a reproduction of a map or a work of art could be stuck in, as inspiration has been drawn from it. Raban uses the books to work out how different ideas and collected material could be incorporated into the final product. Much of the material does not end up in the film, though, and Raban clarifies that the books are as much about what *he*

[245] In 10:29 of 12:09 edit
[246] In 3:43 of 12:09 edit

did do as they are about what *he didn't* do![247] When looking through his student sketchbooks Raban describes the books as an attempt to "put my thoughts down on paper [...], a way of thinking; kind of think through the work"[248]. The books have no preciousness or value as objects in their own right, explains Raban. They are only of value to him in terms of being the ongoing record he keeps – he finds it important to keep notes in the form of a book because they are sequential and everything stays in order.[249]

Raban may start his sketchbook from both ends. There might be notes in it that have nothing to do with the ongoing film project. Many of the notes are very practical: it is convenient[250] for Raban to have a printout listing the times of the moon rising and setting stuck on a page in the sketchbook. He might have worked out at the back of the book how to make a cover for his boat so that it would stay dry during the winter months. A drawing can be found of how to build camera equipment to enable time-lapse shooting. There are also schematic diagrams mapping out film locations, suitable times of day for shooting, and other technical details. Most of the notes in the books are about shots that Raban "was either about to get or had got"[251]. Raban explains that these notes allow him to modify the way he is filming and hence help him to get closer to what he is intending to do with the project[252]. Raban takes his sketchbook everywhere with him. If he sticks in a quote sent to him from a film lab, he can use that to make sure that they will not try to overcharge him for printing the films at a later stage.

Raban recognises that it might be hard for somebody else to understand his notes without any explanation from him but he knows exactly what the notes relate to – they become triggers to his memory[253]. Things come flooding back to him. Some things found on the pages do not open up immediately to Raban and he makes a comment that it would take a bit of time to work out what they are about. Raban points out that everybody develops their own way of logging material and he understands his own system[254]. He also observes that this, the look of his sketchbooks, can be quite boring but explains that what he is trying to do is to keep a record of every item of filming he does and the order and the date it was filmed in. When working on the *Thames Film* this helped him to come to a realisation that he had to show the shots in the same order as they were filmed in – this made the film a chronicle of

[247] In 3:54 & 9:35 of 12:09 edit
[248] In 10:40 of 12:09 edit
[249] In 2:31 of 12:09 edit
[250] Or at least it was in the 1980s, before the time of instant Internet access from smartphones.
[251] In 3:45 of 12:09 edit
[252] In 2:55 of 12:09 edit
[253] In 2:10 of 12:09 edit
[254] In 8:34 of 12:09 edit

action over time.[255] The sketchbook notes help Raban to decide if something vital is still missing from his production.

If Raban is working with more than one project at the same time he would use the same book for his notes and not separate projects into different books. There might be a number of books to cover a film; for example, the *Thames Film* is documented in three sketchbooks. Raban expresses his dislike of gallery art – he says that he does not think of himself as an artist but sees himself more as a filmmaker – and thinks that there is an awful lot of corruption to do with gallery art and its production. He would be horrified if anyone said that they wanted to buy one of his books. He would not sell them. Raban remarks that there is a general tendency to over-fetishize drawing and give it a market value of some kind.[256] "The books I keep tend to be as much about my life as the films I'm making 'cos they're kind of intimately connected in various ways", Raban observes[257]. Raban is practical and relaxed about his sketchbook use – he would be happy to note down a dentist appointment in the book if it happened to be at hand. He points out that in a sense one can say that for an artist everything is work related.[258]

Raban does not necessarily return to his sketchbooks but recognises them as valuable primary evidence and a source to be studied as he is about to scrutinize the approach he has developed over the years and articulate his methodology[259]. "Practice always has to proceed theory or practice always has to come before theory", Raban explains and says that you cannot totally work out an idea before doing it[260]. Raban compares film to the language of thought and suggests that film has the capacity to replicate the way we think. On the pages of his sketchbooks there is evidence of the ideas considered and research done in relation to his film projects. He puts his thoughts down onto paper in his sketchbooks [261].

Sketchbooks of William Raban – summary. When looking at Raban's sketchbooks it quickly becomes very clear that these are by a filmmaker. The detailed technical information with long lists of shots indicate that the books are being used to store information in an orderly manner. Raban's student sketchbooks look different to the books he has kept as an established filmmaker. The early sketchbooks had drawings of ideas for his paintings in them

[255] In 8:55 of 12:09 edit
[256] In 8:00 of 12:09 edit
[257] In 01:39 of 12:09 edit
[258] In 5:35 of 12:09 edit
[259] In 4:37 of 12:09 edit
[260] In 11:32 of 12:09 edit
[261] In 00:30 of 12:09 edit

as well as photography documentation of Raban's tree prints for example. Over the years he has developed his books into a practical tool to conveniently store information in them and help him to figure things out. Raban describes making a film as a constant process of adopting ideas to changing circumstances, and it is clear that in that process he finds his sketchbooks a great help.

5.10. Sketchbooks of Michael Sandle

Michael Sandle says that he is an artist who does sculpture. He started his career as a printmaker and that shows in his drawings. His sketchbooks vary in size from A6 and A5 to A4. He had piled up maybe thirty or forty sketchbooks on his kitchen table for the interview. There are ideas for sculpture, some detailed plans, many drawings depicting trains, guns, bridges, lifts, aeroplanes, a variety of figures, and so on. Sandle mainly works from imagination and memory but there are some drawings from observation, including ones made *after* the sculpture was completed – because it is hard to let go "if you spend years on something", as Sandle points out. The drawings in Sandle's sketchbooks are mainly done in black ink. Their marks are intensive and many drawings are heavily worked on.

Sandle sees his drawings as different to sculptor's drawings: "Sculptor's drawings are not like mine at all. Mine are graphic and to do with drawing and to do with exerting my will on it, which of course is like old-fashioned sculpture because most sculptors nowadays don't even do it themselves." Sandle also recognises the importance of his past as a printmaker. "I started off my career as a printmaker. I have two ways of working [as a printmaker], one is lithography which is lighter and a bit like watercolour and the other one is etching and engraving in which you do have to fight. I like the physicality of it. Like in engraving, you work the line... that has affected my drawing, no question about that." He claims to be old-fashioned in his sculpting ways, starting all works as drawings. "They come from drawing. I can't imagine doing my sculpture without being able to draw. It wouldn't be possible."

Sandle does "an awful lot of drawing" and says that he finds figurative drawing "bloody hard". He believes in drawing and says that it "is direct". He does not claim to have a system for drawing but admits that he is incredibly neurotic. "Sometimes I do it because I feel guilty. Sometimes you just feel like doing it, and it is unquestionably therapeutic. You get it out of your system." When talking about his sketchbook drawings he sees them as obsessive and uses descriptive words like "nutty" and "insistent" – he thinks it is "necessary to push your ideas down people's throats".

Sandle uses Rotring German pens with pigment ink that does not fade. After using them for many years Sandle sees them as excellent and very practical pens, even though their tendency to clog sometimes can be irritating. They come in a wide range of stylus diameter. Sandle stores his sketchbooks when he has finished them and gets started with a new book simply by picking it up and starting it without any particular methods for starting a new book. "Pick it up and just start", he says. He can work with several ideas at the same time and says that it is "a good thing to develop an idea, which is what all of these books are about". Sometimes these ideas do not come to fruition for all sorts of reasons but "you react to what you have done", he says. He emphasises that the sketchbooks are for very personal use in the way that "*you* are doing this *for you*" and nobody else. On the other hand Sandle is very aware that one day other people will look at his sketchbooks and he might as well do the best he can in them. "I am very conscious of people looking over my shoulder", he says.

> "So there you are. That's a good example. I'm writing that to myself. I'm also obviously writing it to anybody who one day will pick the book up."
> EA "You are?"
> "The…well, some…one day, when I'm dead, and someone got this book they might be interested in reading what I…what I've said. Right?"

Sandle believes in using the Internet as a contemporary source of information and has used computers extensively, but acknowledges that it can also be "a complete and utter waste of time". He has boxes full of photographs and images collected from magazines and newspapers. He can work from photographs, extrapolating material as necessary. Sandle often works from his memory and ponders if he should use models like the Old Masters did or for example Paula Rego does. Sandle has made drawings from other artists' works in his sketchbook – there are drawings from Michelangelo, Piero della Francesca, or Holman Hunt. He says: "The trouble is if you have a love of History of Art you are more or less fucked because you have all these people you are competing with so much better than you are." Occasionally there are some written notes in the sketchbooks and Sandle says that he has used writing to remind himself about things, but sometimes it is a part of the aesthetic process because of the way it has been written, perhaps scribbled on the page. He also says that he writes stuff down trying to remember, trying to *teach* himself.

Sandle explains that sometimes he does not use his sketchbooks for a long time and then he gets into it again. The reason why he keeps sketchbooks is

> "because these are the ideas! This is the way to deal with them. This is the most direct, and the most precious way of working. When you are making a big drawing, you are doing it to show it to other people. This is *the idea* as it comes. Sometimes they can come as raw. This is where the thinking takes place. I think [sketchbooks] are terribly important. This is why I keep a hold of them. It is therapeutic as well, there is no question about that."

They are the space for him to think freely and record his private thoughts. Drawing on loose sheets of paper is a slightly different process for Sandle. Those drawings are more finished than the ones in sketchbooks. "You are more conscious about people looking at them so you worry about it a bit more." When he goes to a meeting to discuss a proposal or an idea Sandle would not take his sketchbooks – he would usually take "more polished drawings" because he finds that not a lot of people are able to read a sketch. Often the final piece ends up looking nothing like the drawings in the sketchbooks anyhow. "These are where you really are thinking what you are going to do and you don't have to draw them with great detail, you just think that 'do like that, and do like that'."

When asked about a definition for 'drawing' Sandle claims that he would not know how to define it – but it only takes a moment for him to change his mind and clarify that:

> "It's about shape actually. If you cannot see shape, you cannot draw. […] You are putting ideas into shape and drawing around them I suppose. It is a process which develops over time. I think it is very, very basic. It is very odd that one *can* draw when you think about it. I've been able to draw from the word 'go'. But I still have problems with drawing sometimes; lots of problems. It's hard to do, drawing, but it's the natural process. Particularly this sort of a drawing... "
> EA: What is this sort of a drawing?
> "Because it's direct and intense, as I said before. It comes *from my psyche onto the paper*. But then, I torture myself, so I torture the drawing as I don't like them. They may never, ever be realised. […] It's like having a sore that you're scratching all the time, it just goes on and on and on, you've got to do it, otherwise you'll possibly go mad."[262]

How does Sandle choose things from his sketchbooks to be worked on later? He explains that he keeps thinking about it and then "the idea that you got to do comes up from all the ones you've already done and you know that it is it". This is a slow process and takes such a long time that it is not to be recommended to anyone, claims Sandle, with a bit of irony in his voice. On the other hand, he sees the continuity this approach provides as an essential element of his art. He also talks about the importance of making mistakes and refers back to what Michelangelo called *pentimenti*, reacting to one's mistakes and correcting them. All Sandle's sculptures come from drawing – it is an organic and dynamic process. Sometimes drawing just works for him; it is "like breathing; it just works".

For Sandle the difference between a scrapbook and a sketchbook is clear: "You don't draw in a scrapbook, you stick photographs in it." I wondered if it is possible to have a sketchbook

[262] In 28:17 of 59:09 edit

without any drawing in it. According to Sandle this is not possible because "it would be using English [language] incorrectly". Could a mobile phone be seen as a modern day sketchbook?

> "No. It is an adjunct to but it is not a substitute for. It is a help, like looking at the Internet for all the images, but it is not the same. There is nothing quite like making the mark with your own hands, because otherwise... [Taking a photo] is a mechanical process whereas your drawing is not mechanical. It comes directly *out of your psyche* onto the paper. It is not going to come out of your psyche through a silicon chip, is it? When I'm making a drawing any of these marks is coming from *me* through my body. I couldn't actually do that with a camera."[263]

Sketchbooks of Michael Sandle – summary. Sandle describes his earlier sketchbook drawings as obsessional; they just came out, he says and explains that he does not draw like that anymore. He says that he has changed his tack and claims that he has lost some of the directness of the earlier drawings. Sandle's roots as a printmaker are reflected in his drawings that seem to be almost hacked on the pages – they are clearly defined and drawn with confident black lines. The density of the marks creates a sense of shape and form similar to three-dimensional objects. The imagery often comes from his memory but occasionally visual sources are used and modified in his drawings. Sandle seems to have a point to make through his artwork. He is critical about contemporary art and says that there should be more *ideas* out there: "They should be saying something, they should be communicating ideas." The confidence in Sandle's marks seems to come from the experience and the commitment to his drawing – he has been a keen draughtsman for as long as he can remember.

5.11. Sketchbooks of Stephen Scrivener

Stephen Scrivener is a professor of design with a fine art background and experience of using computers as part of art production. He has published widely about practice-based research in the field of art and design. Scrivener started to keep sketchbooks as a student and was strongly encouraged in his pre-diploma course to work from observation. Scrivener says that he has always been interested in Renaissance drawing and exploring representational space, shape and form in his own work. Many of his early drawings – some predating his Foundation art studies – depict family members or scenes around the home. He did not become a representational artist after all and over the years his sketchbooks document a shift in style. The early student sketchbooks are full of observational drawings. Later sketchbooks move on to document his three-dimensional artwork and evolve to sketchbooks he now takes around with him. Scrivener uses these current sketchbook/notebooks to write and draw everything

[263] In 49:02 of 59:09 edit

he might be thinking about or observing around him. "The drawing fills the gaps sometimes or is a break from what I'm thinking about"[264], he says.

During Scrivener's student days contemporary art was not really representational, he points out, and explains that he has a certain kind of mind that likes to have systems, methods as ways of making work. He says that he has never been an expressive artist nor has he been interested in expressing feelings. Scrivener acknowledges that his approach to art is perhaps similar to a scientist's approach. This meticulous attitude is visible in his sketchbooks as beautifully executed drawings of family or explorations of the minimalistic use of line in representing space. Some of the drawings would have been turned into paintings or prints or even relief works, but often they were just exercises and explorations, Scrivener explains. Later on when Scrivener started to work with three-dimensional elements he would document the finest details of sizes and shapes of his works in his sketchbooks. At this stage he moved from observational drawing to a different kind of drawing recording the relevant information in the form of simple illustrations or diagrams. He would also plan and document his sculptures and their light patterns in his sketchbooks, using not just simple drawings but also writing and photography – he felt that photographs were a better record than him drawing them. The information in sketchbooks could also be used to recreate the sculptures later if needed.

The amount of writing in Scrivener's sketchbooks has changed over the years. The large early sketchbooks focus solely on observational drawing. Some written notes can be found amongst a series of landscape drawings in a smaller pocketsize sketchbook. Scrivener points out that those notes are unusual and they must have been written down because he had planned to turn the landscape drawings into paintings. There is the odd page of writing in a large sketchbook where notes were written down during a lecture attended as a student. Scrivener has gone through different phases with his use of writing in the sketchbook: from not using writing at all, through to those sketchbooks where both writing and drawings of sculptural work can be found – there is a lot more writing and "they are more analytical in that sense" – to a point where he is thinking about his thesis and only using writing in his book: "it's almost like an experimental log-book"[265]. In the books Scrivener uses nowadays, writing and drawing go hand in hand. He explains that he takes the sketchbook with him most of the time and always when he travels abroad, where he can make more of his "leisure time drawings". Scrivener always brings a sketchbook along when he visits galleries so that

[264] In 25:49 of 26:11 edit
[265] In 11:45 of 14:32 edit

he can note down the art seen or draw from observation; he also writes down ideas for possible works to be made. The current sketchbooks are a real mixture of things, he explains.

In Scrivener's sketchbooks there are many references to artists he has studied and admired over the years. When Scrivener got interested in Gaudier-Brzeska he started to draw stuffed animals. Drawings of people in different styles can be found, as Scrivener has been inspired by for example Georges Seurat or Alberto Giacometti and made drawings emulating their style. There are those drawings Scrivener calls 'copies' from Paul Gauguin or Paul Cézanne and others. Sometimes it is not obvious even to Scrivener himself if a drawing found in a sketchbook is a 'copy' from another artist or not. By making these drawings Scrivener has not only honed his skills but has also made an attempt to "make sense" of the artist and their way of working. He says that he has copied a lot and that he quite likes it.

Scrivener explains that a lot of the time using drawing is trying to make sense of something seen or observed. Drawing also locates you and Scrivener claims to remember very well the things he has drawn. He says that he remembers the pub in the drawing, he knows where the park is that he has documented. He can also identify the views captured from different homes he has lived in over the years – this helps him to date drawings to particular periods of his life. Scrivener observes that it is interesting how people can be recognized from just a few lines, or at least he can recognize them because he is acquainted with them. He also immediately identifies those few drawings in his sketchbooks that are not by his own hand to be by his daughter and another one possibly by one of his brothers. Scrivener finds it interesting to realize that the same methods are repeated throughout his sketchbooks. Those early drawings go right through – they're basically exploring the same thing, he explains[266]. On occasions when Scrivener is not quite sure what he wants to do, he returns to drawing and painting as that is something he can get on with. For example when he moved from one location to another he has kept drawing so that "you feel that you are doing something"[267]. Scrivener identifies some drawings in his sketchbooks as communication drawings. A set of drawings was made of furniture so that he could explain to his wife what he had bought. Scrivener describes: "When she first had our daughter she was living in Banbury and I was in Leicester and I started to go to auctions and I bought these… bought things from the auction." The drawings were made to show her what he had bought for them.[268]

[266] In 3:23 of 14:32 edit
[267] In 8:38 of 14:32 edit
[268] In 6:35 of 14:32 edit

Many of Scrivener's sketchbooks are left incomplete. He tends to take his favorite book out with him – this could be chosen due to its size or shape. If another one becomes his favorite then the earlier one might be left incomplete or it might be picked up again later. Scrivener's sketchbooks are quite mixed up, he says, and it is possible that there are five or six years in between drawings in a book. There are sketchbooks he has used from time to time and filling them can be quite arbitrary. He has not dated his earlier student day sketchbooks at all; only later dates can be found on the pages of sketchbooks. In the interview Scrivener explains that the student sketchbooks are undated because history did not matter to him. He also claims that he remembers everything and it only takes him a short while to date one of the many drawings made of his wife asleep. "I suppose I never really thought of them as things that someone might have an interest in knowing when they were done."[269] For Scrivener sketchbooks are a storage space, not just metaphorically but also practically. Drawings made on loose sheets of paper in the life class for example have been put inside sketchbooks to store them there. Drawings that originated from different size sketchbooks are bound together so that they can be moved from one place to another.

Sketchbooks of Stephen Scrivener – summary. Scrivener notes that his way of using sketchbooks has changed over the years and he is using a different way of operating now. He describes a little drawing found in his most current sketchbook as "just a memory"; they are reminders of those things he is talking about in the sketchbook or thinking about at the time. Scrivener's way of working has evolved from his student days when he was most interested in drawing from observation with support from his teachers. Sometimes drawings were later turned to paintings or prints but this was not always the case – the drawings were exercises in gaining good skills. His sketchbooks do not necessarily document different periods in Scrivener's life because they have not been used systematically but it seems that they do belong to particular times. The evidence suggesting this can be seen most clearly in the relationship between drawing and writing. From the early drawings when Scrivener was not interested in writing in his sketchbooks, he moved to times when a combination of drawing and writing was the most effective way of documenting his ideas and artworks. In the sketchbook where thoughts around his thesis are recorded, drawing has pretty much vanished. Through these stages Scrivener has arrived at a way of working that suits him now as he takes his A5 sketchbook around to galleries, away on holiday with him, recording what he has seen or heard as well as plotting new ideas for his creative outputs. "It's funny you can't throw them away", Scrivener says and reveals that there are only a very few things he cannot think of throwing away. So there they remain, his sketchbooks.

[269] In 7:45 of 14:32 edit

5.12. Sketchbooks of Naomi Shaw

Naomi Shaw is an architect and able to talk about her sketchbook practice in very analytical terms. This may be because she not only practices architecture but also teaches it and encourages her students to keep sketchbooks. Shaw started her sketchbook practice as a student and has kept her sketchbook collection. In the interview she was able to share sketchbooks from different periods and critically consider how her sketchbook practice has changed over the years. "I think it has taken me a long time to start using sketchbooks that are really useful for me in the work I do now."[270]

It is obvious that these sketchbooks are by an architect as there are many plans, sections and elevations, as well as places either recorded from observation or sketched out as ideas. Many of Shaw's sketchbooks are to do with travelling. She has recorded places she has visited and those visual notes are an information resource as well as a memory aid. She also plans trips in her sketchbooks, using drawings and notation so that she can prioritise site visits for example. Shaw talks about one of her travel sketchbooks and explains how the visual notation helps her to remember things:

> "This was another trip to Italy. What am I looking at here? Palladio. This was actually looking at things prior to going to Vicenza and Verona. I think it's working out the trip really. It wasn't at the time of year when most of the Palladian villas were open. We were also going to Rome. Again this is with my business partner Jac. They are just thumbnails of some modern buildings we were hoping to see but we didn't get to see them all. I suppose it is a map of the Roman Forum done half from a plan and half as we walked around and making sure that one understands the proportions of the Colosseum. That's Colosseum in section. For me these sorts of pages help me remember how these things come together. It's about bringing together lot of different information in one place and having that trigger the memory."[271]
> EA: Why is that important to you?
> "I suppose it is a way of thinking or keeping a resource; sort of retaining information. So it's partly a memory aid and partly it's making notes. Sometimes it stimulates another sketch elsewhere or a contribution to a piece of work elsewhere. Sometimes it just sits there latent for use at another time."[272]

These travelling drawings can sometimes trigger another sketch elsewhere or possibly contribute to a job later on. When working on this particular sketchbook Shaw was travelling with her business partner, Jacques, who lives in Israel. She explains that she draws "little snapshots" that are like "thumbnail sketches" as she goes around with her sketchbook. The spaces Shaw is interested in recording have certain qualities that she wants to capture – later

[270] In 42:51 of 48:30 edit
[271] In 14:13 of 48:30 edit
[272] 15:44 of 48:30 edit

on those sketches can trigger things in her mind that are "entirely personal".[273] Shaw acknowledges these drawings that record what she did in the day as "a map of memories"[274]. Her drawings can be from direct observation, but not necessarily, as Shaw also draws them based on her experiences or indeed using architectural drawings, such as plans, to guide her note making. Sketchbooks are an important way of communication between Shaw and her business partner when they work towards a competition submission, for example. Shaw describes how she might record their conversation in the sketchbook, or explain an idea to him, or note down their time-plan for things to be produced:

> "This is the competition in Haifa. It's a conversation we had – I went over there – and we are working out the pieces of work we have to produce. It is note taking really; and then there's a sort of a ridiculous series of sketches. This was me explaining to him about this colonnade in Vicenza and how we might use it as a precedent in this competition which was about this route through the landscape. So that was quite helpful; obviously we moved on from that. This is just partly in conversation with him, partly not, working out how we may or may not do that."[275]

Shaw acknowledges that not everything in her sketchbooks is work related. She also records things such as holidays or dreams in them. It is intentional that Shaw does not keep separate sketchbooks for separate tasks. She thinks it is important to see things together and not to separate her travel drawings from her teaching or design jobs. Shaw says, that different ways of recording come together and allow one not just to represent, but also to create[276]. She explains that the variety of ways she has recorded something brings back "that memory and that sense of the space" – this is helpful in terms of references but also "the act of making the sketches whilst there is vital", she thinks, "for the architectural mind to begin to understand."[277] Things get blurred and Shaw happily admits that she calls some journeys 'holidays' even though they really are research trips.

Shaw thinks that it is more helpful to have sketchbooks documenting life in a chronological order than to separate various aspects of her practice into different books. She explains that she has to force herself to do that, as otherwise she would have "six different sketchbooks on the go at any one time"[278] and she would have "half empty sketchbooks all over the place"[279]. Shaw points out how different types of drawing and recording are combined in her sketchbooks. When she is asked about these different types of potential sketchbooks Shaw is able to identify a number of ways of working in the sketchbooks and reasons behind

[273] In 4:54 of 48:30 edit
[274] In 5:17 of 48:30 edit
[275] In 28:20 of 48:30 edit
[276] In 32:53 of 48:30 edit
[277] In 31:49 of 48:30 edit
[278] In 26:11 of 48:30 edit
[279] In 30:10 of 48:30 edit

particular types of notation. According to Shaw, in her sketchbooks there are things to do with her teaching – this includes lesson planning as well as tutorial notes – and also research notes either for students or projects she is working with. There are schemes where she works out [ideas] quite freely, as well as memories and dreams recorded in a free way. She also records spaces she visits, including details and plans for example.[280] Despite the fact that different things mix up in Shaw's sketchbooks – there are architectural jobs, site surveys, ideas, competitions, dreams, conversation notes, places visited, plans, sections and elevations – there is still overall consistency. During the interview Shaw says that she had not realized before how particular themes come up again and again in each sketchbook. "That", she says, "is quite fun to see"[281].

When Shaw is asked about the importance of drawings being in a book, she carefully considers the possibility of them being just a pile of papers in a corner of a room. Shaw is quick to point out that it would be easy for the drawings to get lost but that is not the only reason for her to come to the conclusion that a pile of drawings could not replace sketchbooks. Shaw explains that she knows where the information is in her books. This is sometimes due to what they are next to, but this is not always the case. On the other hand, as she is going through her books during the interview Shaw finds herself occasionally surprised, thinking "Really, that follows that?!"[282]

Already during her Foundation art studies Shaw was drawn to architectural drawing without herself quite knowing what she was interested in. Her early student sketchbooks have more collaging and photography than the later books, where she has found a way of working that is the most useful for her in the work she does. She says that she often works from both ends of a sketchbook. She starts a new book generally with a new project or perhaps with a piece of research in preparation for a trip. It is not unusual for her to return to her old sketchbooks. During the interview she comes across a sketchbook with a sequence of blank pages left in it with a view of returning to them, and she points out that she does not do that anymore because it is "pointless as you never come back to it"[283]. When looking through her early student sketchbooks and the more recent ones Shaw is able to identify differences in style; the latest sketchbooks have more writing and drawing and don't seem to have any collaging or photography in them. She is critical about things in her student sketchbooks, finding some "dreadful things" in them but she also points out that they illustrate the difference between

[280] In 30:39 of 48:30 edit
[281] In 36:26 of 48:30 edit
[282] In 33:19 of 48:30 edit
[283] In 46:56 of 48:30 edit

recording and representation in art training and practicing as an architect[284]. Shaw is not only critical of her student sketchbooks but also says a number of times that some of her sketches are very quick or indeed not very good. This seems rather harsh to me, as her sketchbooks clearly serve the purpose she has set for them and are full of what I would describe as great drawings.

Sketchbooks of Naomi Shaw – summary. Shaw started using sketchbooks as a student and the habit has evolved over the years as she has tried out different formats of sketchbooks. She now feels that she has found the most successful way of using them. Despite this, Shaw occasionally expresses frustration as she discovers a sketch that she feels is not 'very good' in her book. As Shaw picks up an A5 Moleskine sketchbook she says that she "sort of live[s] out of these ones". She states that she loves Moleskine because it fits well in her bag, it is waterproof and of good quality paper. It also takes a lot of travelling and battering around but does not draw attention to itself. She carries her sketchbook with her the whole time and that is why there could be a shopping list amongst dreams, memories, competition time-tables and work related recordings.[285] The drawings in her sketchbooks bring back a lot of memories. Shaw acknowledges that for her, sketchbooks are a "chronological thing" and that she now enjoys more than ever just filling her sketchbook with "whatever is happening next… whether it's a visit, a piece of work or an observation or a piece of research"[286].

5.13. Sketchbooks of Chris Wainwright

Chris Wainwright works in photography and video. His sketchbooks are A6 size with black hardback covers. His small sketchbooks fit into his pocket and he says that he almost always carries one with him. Looking inside his sketchbooks reveals a body of collected material including name-cards, receipts, hotel invoices and restaurant bills to name a few. Wainwright explains that he travels a lot and that a large amount of his work is about travelling; it is about experiences in different places, either in cities or in remote places – he likes both extremes[287]. His visits are documented in the material collected and stuck in his sketchbooks. Wainwright says that he tends to collect ephemera as much as he writes in his sketchbooks. These sketchbooks do not have much drawing in them and Wainwright points out that even though none of the sketchbooks are completely devoid of drawings, the majority of the pages do not contain it.

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[284] In 45:18 of 48:30 edit
[285] In 45:44 & 47:50 of 48:30 edit
[286] In 47:05 of 48:30 edit
[287] In 1:01 of 53:32 edit

Wainwright describes how his sketchbooks work as memory aids – there are recollections of things happening in a certain place at a certain time. "The sketchbooks [...] sometimes contain really simple things like a card from a restaurant which then acts as a kind of memory jog for the broader experience that happened [while] staying in that town,"[288] Wainwright explains, pointing to a restaurant card on a page. Underneath it is scribbled "pushy waiter" and "Klaus ate horse!!". The books are about a combination of things, Wainwright explains: they are a diary, a sketchbook, research material. The books form part of a library that is a dynamic resource and available for Wainwright to dig back into when things in them become relevant again[289]. The books contain evidence, "something that locates" Wainwright at a particular place at a particular time[290]. "They are meant to be a reflection of the way I think and work; it tells you where I've been, it tells you what I've been thinking, or what I've not been thinking, who I've been interacting with. They are there as a constant reference."[291]

Wainwright is interested in writing, calligraphy and typography – he partly trained as a graphic designer – and finds the combination of text and image intriguing. He invites other people to write in his sketchbooks too. They might write down their telephone number or draw a map for Wainwright to refer to as he is going from one place to another. There is an example of maps being drawn 'upside-down' in Wainwright's sketchbook and he points out that it must be because he had handed the book over to his companion who did not turn it around before drawing in it[292].

Wainwright explains that some of the sketchbooks are self-contained and relate to one project only. One such book is linked to a voyage made to the Arctic from 25 September to 7 October 2008. This sketchbook has a different physical quality because there is not much to be collected on a ship – this is all text and drawing, Wainwright reveals. He describes his Disko Bay voyage sketchbook as similar to "what you might say is a traditional sketchbook" as it has ideas in it, there is notation and things that were developed or not used at all. In this sketchbook, origins of ideas that later become actual works are clearly documented. There are some "traditional diary entries", Wainwright says as he is scanning through his handwritten notes on the pages.[293] Wainwright is trying to ask questions and relate to the

[288] In 1:21 of 53:32 edit
[289] In 36:08 of 53:32 edit
[290] In 48:20 of 53:32 edit
[291] In 35:49 of 53:32 edit
[292] In 7:25 of 53:32 edit
[293] In 15:42 of 53:32 edit

experience of the place in this voyage sketchbook where profane and mundane thoughts are recorded in one place[294], as he describes it.

When Wainwright is asked if the sketchbook helped him to get something out of his head he answers by explaining that it did help him to organise his ideas. It helped to sift through masses of information in this intensive visual environment that had lots of implications such as geography, geology, shape, texture, colour, sound, light – all things that inspire you as an artist – but also political connotations of global warming and pollution. The sketchbook helped to find the essence of things and organise thoughts, but it also had some very functional use documenting how the project developed and acting almost like a technical manual when the time came to record some of the work.[295] Other voyagers started to write in Wainwright's sketchbook, recommending places for him to visit or perhaps writing down lyrics for a song or an email address. Wainwright describes the act of keeping a sketchbook as a sifting process. It became a way to put things practically together at the end and finally, when bits of text started to come in from the others, it became a dialogue between people.[296]

Not all of Wainwright's sketchbooks are self-contained (i.e. relating only to one project). Many others are worked in continuously and record his travels and thinking. Business cards are juxtaposed with football match tickets; boarding passes are found next to a ship's radio licence sticker, and so on. They provide visual stimulus and act as a memory jog but also reflect on bigger issues such as current social and economic conditions. Things to do with finance or economics or culture are wrapped up in these books, Wainwright explains.[297] Sometimes Wainwright finishes his sketchbook before starting a new one, but not always. When Wainwright is going through his sketchbooks he comes across a few things where he does not remember why or how they ended up on the sketchbook page: a small drawing of a phone with the writing "call Maria" or a funny drawing of a house built on a ship. Wainwright talks about how different circumstances bring things to sketchbooks – this reflects the ways we think and how we add things in our lives that are unexpected.[298]

Wainwright also describes his work in sketchbooks as notation, location and memory. There is notation of cities he has visited. Wainwright has photographed streetlights or lights in public spaces like hotels or railway stations in these cities. Maps can be found in sketchbooks

[294] In 17:37 of 53:32 edit
[295] In 18:03 of 53:32 edit
[296] In 21:30 of 53:32 edit
[297] In 30:15 & 5:15 of 53:32 edit
[298] In 26:20 of 53:32 edit

with marks identifying particular locations where those photographs have been taken. He says that parallel to his sketchbooks he has photographed lights in a variety of cities during the last twenty years. Some of those photographs have been selected for a printed publication and Wainwright talks about his 'two registers'.[299] In our initial meeting – we met once before conducting the interview[300] – Wainwright described the glossy publication *In Light,* where a selection of his light photographs can be found, as *'another sketchbook'*. These two kinds of books – the A6 sketchbooks and the printed publication of selected photographs – should be read in conjunction, Wainwright explained. These two kinds of books are his two registers mapping out his travels: the ephemera in sketchbooks locates him absolutely to a certain place at a certain time – a night spent in a hotel room for example – and the published photographs speak about the familiarity and the similarity of these cities in a more ambiguous way without giving the exact location away. A difference between these two registers, according to Wainwright, is that a further critical dimension has been added to the photobooks, while the A6 sketchbooks are fairly democratic since memorabilia is added regardless of quality or any sense of hierarchy or selection: hotel cards go in without consideration of whether the hotel was "quite nice" or "really shit".[301]

Wainwright started keeping sketchbooks as a student. He talks about an inspirational teacher, a painter, who kept sketchbooks every day of his life, using them in a "traditional sense", describes Wainwright. He explains: "I was always aware of the very established way of using a sketchbook as a process of gathering, of sifting, of working out ideas, and of then taking the ideas out of the sketchbook to a bigger or more complex resolution." The value of sketchbooks was "enshrined in" Wainwright from a very early point; that has always been there and he has always felt that there has to be something that locates the origins of practice and the origins of thinking. Wainwright ponders that over time his practice has evolved, from that fairly pure idea of watching, looking, shifting and developing, to a sketchbook being a witness or a companion that is a testimony to more operational and practical things: "It just tells you where I've been and what I've been doing." In many cases a sketchbook is an observer, a passive receptacle. This is now embedded in Wainwright's practice.[302]

During the interview Wainwright mentions the notion of 'traditional' use of sketchbooks a few times and separates his own sketchbook practice from that approach.

[299] In 12:36 & 9:12 of 53:32 edit
[300] We met for an initial discussion at Wainwright's office at Chelsea, UAL, on 24 Jan 2012, and the interview was conducted 10 Feb at Hermitage Moorings where his live-in boat is moored on the river Thames.
[301] In 12:33 & 36:36 of 53:32 edit
[302] In 44:57 of 53:32 edit

> "This is like a development of what traditionally would have happened with a sketchbook. Maybe if I'd been a student I would have actually sat there and drawn the panorama and sat in the space and just used the sketchbook in a very direct way. But my practice has evolved in such a way that what's here is enough as a trigger; but I know that I already got the book in my library, and that's kind of shorthand that has developed really."[303]

Wainwright says that he is not precious about his sketchbooks and he does not set out to make a "really good sketchbook". He acknowledges that some artists craft their sketchbooks in a particular way. Wainwright proposes that they see the discipline of working in a sketchbook as very ordered and often produce very beautiful, aesthetically accomplished items that are joyous to look at. Wainwright differentiates his sketchbooks from these and says that his sketchbooks are not meant to be joyous to look at; they are meant to reflect the way he thinks and works.[304]

Wainwright points out that a lot of his sketchbooks predate an electronic media environment and ponders whether he would have been producing sketchbooks the same way if he had access to today's technology in 1990. Perhaps some of the material in the sketchbooks would have been mediated differently. He says that he constantly questions if he should shift the emphasis towards using an iPad for instance and storing images electronically. Nowadays Wainwright keeps webpage bookmarks and notes on a computer and answers his own question, stating that sometimes it would be useful, but in the main he thinks that a sketchbook as an object still retains a huge amount of relevance for him because it is immediate. "You can use it anywhere, you can very, very quickly and easily put things into it that aren't predetermined by access to the Internet or whatever. You can write with anything, you can say anything, draw anything, do anything very, very quickly, very immediately." Wainwright thinks that in using most forms of technology you are bound to some extent by the kind of parameters set by it; sketchbooks on the other hand are slightly anarchistic and they don't need to conform. [305] During a recent trip to Svalbard Wainwright took a digital camera with him – previously he would have been using film – and took hundreds and hundreds of pictures and worked less in his sketchbook. He is very aware of things changing and considers the relationship between information gathering in other forms and in the digital sense, as it has an effect on the way he organises his thoughts and recollections about place and functionality. There is a temptation to use digital form "which is absolutely instant" and in many ways it provides more complete evidence of where he has been and what he has

[303] In 47:34 of 53:32 edit
[304] In 35:16 of 53:32 edit
[305] In 32:20 of 53:32 edit

been doing, but it has no sense of mediation, Wainwright explains.[306] Curiously, for Wainwright, the positive reasoning behind using either a sketchbook or a digital camera is closely related to immediacy and instant access in their very different forms. Digital technology does not have the total flexibility that a sketchbook has in its incompleteness and purely speculative scribblings and thoughts, Wainwright concludes[307].

Wainwright was the last artist to be interviewed for this project and by that time there were signs that the public and private nature of sketchbooks would be an important aspect of the research. When asked if his sketchbooks were public or private Wainwright said that they are fairly private but acknowledged that they have some public aspects to them. There is a semi-public element to the sketchbooks as Wainwright invites other people to make their marks on the books. These sketchbooks are shared in their production rather than reception, as Wainwright is usually the only one to read them. Other people's scribbles make the books a bit more interactive, Wainwright claims. The sketchbooks are not exhibited but Wainwright has selectively put some pages on his website to allow people to see some of the archaeology of the ideas and his preoccupation with travelling – they are an indication of his working process. Wainwright sums up that the sketchbooks are essentially private but some aspects are selectively shared.[308]

Sketchbooks of Chris Wainwright – summary. Wainwright is adamant not to embed sketchbooks with any more significance than they have. At times they are profound – he has written things in there that have been very difficult – but there are also things that are frivolous. That is the way he prefers to use his sketchbooks.[309] Wainwright says that if there is one consistency he has always felt is important, it is that the sketchbooks fit into his pocket[310]. According to Wainwright his books sit between various definitions of a sketchbook in a traditional sense, a diary, research gathering – they have multiple functions and there is no regularity beyond that they are constantly changing[311]. Wainwright is left pondering if his critical reflection during the interview will have an effect and change the way he uses sketchbooks in the future[312]. In the meantime he is happy with his small sketchbooks and feels that they reflect the way he lives his life. They are slightly chaotic, often incomplete, at

[306] In 51:42 of 53:32 edit
[307] In 53:00 of 53:32 edit
[308] In 42:41 of 53:32 edit
[309] In 49:46 of 53:32 edit
[310] In 34:25 of 53:32 edit
[311] In 31:28 of 53:32 edit
[312] In 50:36 of 53:32 edit

times they contain what he thinks are profound thoughts, yet they also remind him to go and buy a pint of milk[313].

[313] In 34:46 of 53:32 edit

Chapter 6

ANALYSIS OF THE INTERVIEW MATERIAL

In Chapter 4 the interview process was described and in Chapter 5 the artists interviewed were introduced through a description of their sketchbook practices. Those should be read in conjunction with the video artworks produced. In this chapter the results of the analysis of the material are presented and reflected upon. The analysis of the interviews was conducted using drawing, editing and writing together with cross-referencing as interrogation methods[314]. As the analysis progressed, themes started to emerge. In the literature review, in Chapter 2, a decision was made not to fit sketchbooks into particular categories; instead, a definition summary of the sketchbook was arrived at. Similarly, it has not been deemed productive to create definite categories of sketchbook usages here, but a summative list is presented. The analysis of the interview material generally corroborated the findings of the previous literature, but some unexpected views were also revealed. The sketchbook usages discovered often overlap and many sketchbooks fulfil multiple purposes. Through my analysis of the 'sketchbook-reflections' and visual material presented, I identified some very specific ways sketchbooks are being used by these artists. Beyond those particular usages, three descriptive characteristics – purposeful, practical and personal – emerged that to me sum up what sketchbooks are about. I came to understand these particular characteristics as an apt way of describing what sketchbooks mean for these artists. They answer the questions of why and how artists use sketchbooks, and draw attention to the fact that artists' sketchbook practices are likely to be deeply internalised and often hard to articulate.

The artists[315] interviewed talk about notebooks, drawing books, and diaries. What they shared was an understanding that they all "kept sketchbooks" – that had been established as they had agreed to share their sketchbook practices with me in an interview. Shared sketchbook practices are identified here through cross-referencing. The names in brackets indicate some, but not necessarily all, of the artists who made a comment about the topic presented.

[314] Refer back to 3.4.6. and 3.4.7. for a description how emerging themes were identified in the material. See also Chapter 4 and Image Annex p. 5 & 6.
[315] The interviewees are referred to as 'artists' even though it is acknowledged that they also represent other fields of creative practice such as architecture and film.

6.1. Sketchbooks as purposeful, practical and personal spaces

Artists' sketchbooks are purposeful[316]. There are certain reasons why artists use sketchbooks and those reasons correlate with the way they think and work. They may or may not be able to articulate these reasons. For example many painters use their sketchbooks in preparation for paintings: Howeson, Scrivener, Gilbert in the interview material here. This point also applies to Farthing but not necessarily as a sketched composition; instead he might, for example, record a route through a city in his sketchbook through drawing. Another painter interviewed, Lagom, does not use sketchbooks in preparation for paintings because his painting process is about spontaneous expression of colour on the canvas. The two sculptors interviewed, Hall and Sandle, vary in their ways of using sketchbooks. Hall uses them in preparation for his sculptural work as well as to collect observations. For Sandle sketchbook work is more to do with an independent drawing practice as he records mental images and ideas and rarely works from observation.

Sketchbooks were means for the artists to get to somewhere or gain something. They are used to document, remind and store – leading to paintings or sculpture or other, less concrete, results such as feeling calmer and getting something 'out of the system'. Sketchbooks are purposeful and help artists not to forget their good ideas. They serve a purpose as a receptacle of technical information of shots filmed and colours used. The information can be retrieved and work re-done if needed. Material can be collected in sketchbooks, usually by drawing, so that it is available to be used when back at the studio. The importance of rehearsing skills for an artist was recognised and sketchbooks offer a space for artists to do so. The purpose of working in a sketchbook could also be making sense of a place and to understand something. The purpose can be to do research or try out materials. Sketchbooks can be used for planning works to be made or pieces to be sent to an exhibition. For many artists the purpose of working in the sketchbook can be about life's happiness – it helps them to stay calm and enjoy life. It was also recognised that sketchbooks could be used to immortalise thoughts for those who might be interested in them after the artist's death. Sketchbooks also offer a space to communicate and teach students, for example, or to document a moment in life through memorabilia.

Practical[317]**.** All artists acknowledged the practical nature of sketchbooks either by stating it – Brotherus, Raban, Farthing – or implying it in the descriptions of their sketchbook habits.

[316] Answers the question: Why do artists keep sketchbooks?
[317] Answers the question: How do artists keep sketchbooks?

Much was said about their practical nature and what the artist would prefer in terms of the properties of the sketchbook; for example, it should be portable (Brotherus, Gilbert) and of a certain size to fit into their pocket (Farthing, Wainwright) or indeed in their handbag (Hogan, Howeson). The artists talked about the quality of the paper (Gilbert) and the type of sketchbook they preferred (Hall, Brotherus, Hogan, Shaw, Scrivener). The book had to feel right (Hogan). Using a sketchbook was a convenient way of carrying paper around, said Farthing, and even though many artists said that they draw on anything it was important that the work was done in sketchbooks – they were seen as a storage space (Scrivener) for work that would otherwise be lost. Brotherus would glue bits of scrap paper down in her sketchbook if she had used them to note down her ideas. Sketchbooks were seen as "useful" (Farthing) and as "useful tools" (Hall, Lagom). The practical nature of sketchbooks was highlighted in Raban's comment when he pointed out that there was no decoration in his sketchbooks; drawings were there to work out something and to note down information if he needed to go back and redo a piece of work. Hall gave another example, pointing at colour samples recorded in his sketchbooks – he would be able to match the colour of his large-scale drawings later if necessary.

The immediacy of sketchbooks was mentioned by many – the fact that sketchbooks are 'at hand' easily was one of the points made most often by these artists. They are easily accessible so that thoughts and ideas can be quickly jotted down. Sketchbooks are also practical in the way they can document a period of time in the artist's life. They can be storage spaces for drawings and writing but also for photographs, name-cards and other memorabilia collected. Sketchbooks can provide a way and space to 'survive meetings'. Sketchbooks offer a practical way of working out how forms can fit together before making starts with metal or wood. Some artists have a need, if not an obsession, to document life around them. A sketchbook can be an unobtrusive tool for visual documentation in certain situations where that is needed – for example when Hogan works with oral historians or when Shaw wanted to discreetly record certain spaces during a trip to Israel. A sketchbook is also a practical tool to bring a set of drawings and a selection of research material together within one set of covers. They are portable and allow the artist to work while travelling on a train. Rather than sitting idly doing nothing, artists can work in their sketchbooks while waiting for a friend in a café. Sketchbooks also offer an outlet to express feelings or can be a receptacle for overflowing emotions. It can also be used as a rehearsal space. Many artists identified sketchbooks as spaces for developing ideas. Sketchbooks also offered a practical way for communication, whether with a colleague or students, or while shopping for a particular item for the studio.

Sketchbooks were practical, in that they offered a surface for beloved drawing – or writing for that matter.

Personal[318]**.** It was, of course, not a surprise to discover that practices used in sketchbooks were very personal. This was emphasised in the varied accounts by the artists and in the different looks of their sketchbooks. Many aspects overlapped and were shared practice, but a closer study revealed that each of the artists interviewed worked in their own particular way with their sketchbooks. Most of the artists interviewed prefer sketchbooks in size A5 or A6 that are easy to fit in a pocket or a handbag. Brotherus is an exception to this as all the books she uses are rather large, but she still takes them around. Many artists do not look at their old sketchbooks much, but some do. There were big differences in how methodical (or not) the artists were with their approaches. Hall and Brotherus fill books from cover to cover and store them carefully, while Gilbert or Hogan use any old sketchbook with blank pages in it. Hall would fill a book in about two months while in Inglis's train sketchbook there are plans for Christmas cards over four years. Styles of work vary and much of this is to do with drawing of course. Many artists draw from observation – Scrivener, Hall, Hogan, Farthing – but others rely more on their imagination, as Sandle described, or on their feelings, as Lagom explained. Howeson might draw an event she had witnessed after it had happened. For Gilbert or Scrivener drawing is rehearsal. Some, for example Hall and Inglis, are prepared to take their sketchbooks apart and exhibit the individual pages. Shaw researches an architectural site with drawings in her sketchbook. The lens-based artists draw less, but Brotherus uses her sketchbook as a space for writing and reflection; Raban collects information, and Wainwright memorabilia as evidence of the socioeconomic state of affairs in places he visits. The time spent on drawings on pages varies highly. While Hogan meticulously draws and uses oil paints in her sketchbooks, Farthing jots down only the essential information while walking around an archaeological site, for example. Sandle hacks his intensive drawings onto the pages with his Rotring pens and Lagom records the fleeting minutes spent on a drawing. Instead of drawing, Wainwright resorts to collecting as a quick way of documenting his journeys.

Artists were asked how they started using sketchbooks and there was some discussion about this. Some of the artists had started their sketchbook habit as a child while at school (Howeson), others were given sketchbooks by a parent (Hall). For example, Sandle talked about how drawing had been part of his life from his childhood. Artists recognised that their way of keeping sketchbooks had gradually evolved over the years (Sandle, Hall). Brotherus

[318] Draws attention to the internalized sketchbook practices and maps out the variety of usages.

said that getting older was reflected in her sketchbooks – she no longer was the "youngest". She and Sandle identified recurring themes in their sketchbooks that kept coming back. Hall was surprised when he discovered that on two separate occasions, in different sketchbooks, he had used the idea of drawing a tree twig in spring to record how it gradually opened up its buds. Sandle described how he sometimes would "cannibalise" an idea and reuse it in a different project. Hall said that he was a "creature of habit" and that seemed to be the case for many of these artists as they had kept their sketchbook practice going for many years. The way they worked outside sketchbooks – in a studio or elsewhere – had an effect on the way their sketchbooks were used too. Farthing and Inglis acknowledged that they were studio-based artists and they would bring their sketchbooks back to the studio to work from them (Farthing) or would mainly work in the studio with their sketchbooks (Inglis). For at least some of them – Hall and Brotherus – the artwork would always start in their sketchbooks, or in their mind, and then appear in the sketchbook, as Hall explained. They had developed a deep understanding of sketchbooks and contextualized their way of working against how sketchbooks in general were "usually" kept, as Howeson explained when talking about what went on in her sketchbook. Hall was accustomed to his way of working in sketchbooks to such an extent that he seemed spontaneously surprised to hear that not all artists necessarily worked from cover to cover in their sketchbooks. Scrivener observed that his sketchbooks would nearly always be left unfinished. Two of the artists made a comment about preferring their sketchbooks to computers: Hall said that he was not a computer person and that he kept a card record of his pieces rather than a file on a computer. Brotherus talked about how she preferred her sketchbooks to computers as a system for storing and finding work. Some of the others made a comment about using computers too; Sandle expressed frustration with getting very involved in some computer work and how it was not very satisfying. Some of the artists were very methodical in their approach. Lagom, for example, dates and notes down the exact time when a drawing is finished, giving a good indication of how long it has taken for him to complete it. Some would systematically fill in a book from cover to cover and store them in chronological order (Hall) and others would leave blank pages and move between sketchbooks without hesitation (Gilbert). The back of a sketchbook was used for a variety of notes by Hall and he would fill up a book in about two months. A much bigger sketchbook would last for between a year and a year and a half for Brotherus. They both were very consistent with the choice of their book, having discovered the one they liked early on in their careers. They both used asterisk marks in their sketchbooks to indicate which ideas would be chosen and made as pieces of work.

6.2. Specific uses of sketchbooks

Many specific uses of sketchbooks were identified, and after collecting those in thematic groups in a drawing in PhD SB10[319] a list started to emerge. These usages were mentioned by a number of artists interviewed, unless otherwise indicated. Again the names in brackets indicate some of them but are not an exclusive list.

Multipurpose tools. Many artists identified more than one way in which they use their sketchbooks. To Scrivener sketchbooks are for exploration and doing exercises. Hogan mentioned that she uses sketchbooks to make sense of what she sees and what she thinks; she also collects and works out ideas, tries things out, and reminds herself about other things. Hall acknowledged that sketchbooks are a mixture of things and a lot of work happens in them. Connections are made in them, according to Shaw and Inglis. The architect Shaw was able to identity a number of potential sketchbook types she might use unless she strongly believed that different purposes needed to be combined within the same covers: There could be a sketchbook for recording places visited, one for research done for work projects or for teaching, one devoted to her architecture students' work, and one for working out schemes in a free way; but Shaw believes that these need to be seen together. This way different types of recording come together allowing one not just to *represent* but also to *create*.

Spaces for recording. Sketchbooks were used for recording and they were a form of communication (Lagom). Raban said that his sketchbooks were very much a record not only of what was done but also what wasn't done; they became chronicles. They were a record of her life for Howeson as well. Artists worked out their ideas in sketchbooks (Howeson, Sandle, Hall) and worked from life or memory. They worked out how to make their paintings (Howeson, Scrivener, Gilbert, but not Lagom) or sculptures (Hall, but not so much Sandle), sometimes also "retroactively" making drawings from their own finished sculpture (Sandle). Artists collected ideas for titles for their pieces in their sketchbooks (Farthing, Brotherus); Howeson explained that she would always think about how to draw figures and steal ideas from early sculpture in museums. Brotherus also looked for poses and possible titles to be used in her own work when she visited museums. Artists would bring sketchbooks to meetings and take notes in them (Hogan, Farthing) or bring them to the library (Raban) to be used as a gathering device (Hall). Many took sketchbooks to exhibitions (Scrivener, Howeson, Hall) or as they went to museums to look for inspiration (Brotherus) but this was not part of Lagom's otherwise extensive use of sketchbooks. What was seen in books or heard as music

[319] See Image Annex p. 5.

would become part of the vocabulary used in sketchbooks, said Hall. Sandle would identify work from observation, imagination and memory in his sketchbooks. Hall described working from observation as drawings created from visual interest. Lagom and Sandle described working from imagination and "from my head", as did Howeson, when explaining that some drawings were based on a particular event experienced or witnessed, yet made only after the incident. Sandle would use photographs to work from as well as the Internet. Howeson also indicated finding resources on the Internet; both she and Sandle mentioned that they sometimes worked from something they had seen on television. Drawing and walking are closely linked for Hogan, and Hall takes more than one sketchbook with him when travelling even though he generally tends to finish a sketchbook before starting a new one. Some artists described how they start a new sketchbook, either leaving the first pages blank (Hogan) or how they would just "sit down and do it" (Sandle).

Possibilities. The artists saw their sketchbooks as full of possibilities that could have been developed (Hall, Gilbert, Brotherus, Sandle), sometimes wondering why a design had not been followed (Hall) or discovering an idea that was still relevant to their practice and could be done now, years after the moment of noting it down (Brotherus). The sketchbooks were seen as spaces for developing ideas, according to both sculptors, Sandle and Hall; ideas "come out like that" (Sandle). They were also seen as a record of the time when they were made, and their sequential nature was important to Hall, who valued them as a constant part of his practice. He also noted that his sculptures' different stages of development were recorded in his sketchbooks; a sculpture would develop "through these scrappy little drawings".

Not knowing; need to do it. Even thought the artists were able to be analytical about their work, sometimes they explained that they did not necessarily know what they were doing and that was part of the process. Not-knowing was mentioned also when artists looked at their old sketchbooks and they did not recognise or remember what some pages were all about. Raban said that even though he was not sure what something was, it would be likely that he could work it out. Howeson could not recall things in her early sketchbooks and Sandle could not remember where something in his sketchbook had come from. Farthing mentions not-knowing repeatedly in relation to his sketchbook and Lagom, Gilbert and Scrivener also discuss this. To Gilbert the sketchbook work can be an unknown system. A connection could be drawn between this not-knowing and the directness of the sketchbook practice. These were the raw ideas for Farthing as he was gathering the first impressions. Howeson described her sketchbook drawings as "collecting". To Sandle the work was raw, direct, intense and precious. Sandle said that the drawings come directly out of the psyche

onto the paper, through your body. Sometimes drawing would be hard, and there were problems, explained Sandle, who also described how at other times the drawings would just work. Using a sketchbook and drawing in it would slow you down and force you to stop and look, explained Farthing. Hall said that photographs did not "do it for him", he preferred drawing because you had to look to do so. Sandle explained that he believed in drawing, and he would exert his will on it.

Thinking on the page; repository of feelings; an obsession. Sketchbook practices' connection to thinking was discussed on many occasions. Sandle called it "thinking on a page" while Howeson described it as "intuitive thinking". Sketchbooks were a method of making sense to Inglis, Hogan and Scrivener. Brotherus talked about "fluid thinking" while travelling and working on a train, and Hall embraced the moment before falling asleep as a receptive time for working in a sketchbook. Feelings were also recorded in sketchbooks and in the works found on the sketchbook pages. Lagom and Hall spoke about that, but on the opposite side of the spectrum Scrivener said that he was not interested in expressing feelings. Sandle described his drawings as "nutty" and his sketchbook work in the context of neurosis and as having obsessional qualities; working in sketchbooks was therapeutic for him as "you've got to do it, otherwise you'll possibly go mad".

Books about life; constant companion; travelling companion. Raban said that his sketchbooks were books about his life, and many recognised that their sketchbooks closely reflected their lives, being "all over the place" or chaotic, just "like my life" (Wainwright, Sandle, Hogan). Howeson described her art as a friend and a companion and said that her sketchbooks had been there all along; they were a consistent part of her practice yet described as "undisciplined" by her. Scrivener and Hogan described their sketchbook work as not consistent and sketchbooks' periodic nature was emphasised by Sandle, Gilbert and Howeson, either because there were times when the artist did not work in sketchbooks (Sandle) or because they were the main focus for a period of time (Howeson). To Hogan, drawing in the sketchbook became a "reflex action" as she preferred working in it rather than not doing anything, even when watching a documentary on television, as she described one particular occasion. The artists would work in sketchbooks anywhere (Lagom) and take them with them everywhere (Raban, Hall) as an idea could present itself at the most unlikely moment (Howeson, Brotherus). Gilbert and Brotherus mentioned drawing in cafes, Hall and Lagom would take their sketchbooks to bed with them, many mentioned often working in their sketchbook while travelling on a train (Inglis, Brotherus, Sandle, Lagom); on the whole, sketchbooks were an important travelling companion for all artists interviewed. Howeson's

expression was that real life kept popping up in the sketchbooks. If you are an artist, everything is work related, observed Raban.

Aid to memory, storage space. Sketchbooks were seen as an aid to memory (Farthing, Brotherus) and they helped to recall feelings (Hall). Scrivener, Sandle, and others commented how they can remember things from a long time ago when they look at their sketchbooks. Sketchbooks were a memory trigger for Raban. Most of the artists stored their sketchbooks and held on to them, sometimes returning to them. Brotherus, Lagom and Gilbert had post-it note tabs on selected pages; Brotherus explained that she had selected some sketchbook text for something but had later forgotten what it was for. Farthing was an exception and demonstrated how he would discard sketchbooks after they had been turned into something else and were no longer needed. He said that he does not keep a personal archive and after sharing a small pocketbook in the interview he threw it away. Farthing had a small number of sketchbooks on his shelf, which he had chosen to keep as they had more value to him; according to him, some of his early sketchbooks existed elsewhere only because a family member had kept them. Howeson said that sometimes she might look at her old sketchbooks if she was not getting any work done. According to Sandle he would pull out his sketchbooks occasionally and Hall said that he clearly did not return to the sketchbooks often enough as there seemed to be so many unused ideas worth revisiting. At the same time Hall also recognised that making his work was a moving process. At least Lagom and Hall kept their sketchbooks carefully organised, while Howeson's were randomly stored on shelves and Gilbert's were stuffed in boxes in the corner of his studio. According to Gilbert he could pick up a sketchbook rather randomly on his way out. Scrivener made a comment that he was happy to throw everything away but his sketchbooks. Neither Scrivener nor Hogan looked at their old sketchbooks – they had been taken out for the interview.

Communication tool. Many artists saw their sketchbooks as communication tools. In a number of the interviews one particular drawing was presented as an example of a moment when the artist had recorded something for very practical reasons: Shaw designed a storage unit for her studio flat, Gilbert needed to buy a part for a studio light so he drew the one he already had, Hall sketched out a rack to store art in his studio, Scrivener drew the furniture he had bought so that he could show it to his wife, Lagom drew a stool he had used during a residency and hoped to find a similar one for his own studio, and Raban drew what his time-lapse equipment needed to be like. Wainwright would pass his sketchbook around so that others could record practical information like their address or telephone number in it, or

even their thoughts during a shared voyage. Shaw communicated ideas for architectural designs to her business partner in her sketchbooks.

The attitudes towards how sketchbooks were treated varied from Farthing's comment that they had no intrinsic value, to comments indicating that sketchbooks are important objects on their own right. Brotherus pointed out that the sketchbook was by no means a work of art itself but sketchbooks clearly were important to her – this was reflected in the frustration she expressed when discovering a crumbled page in one of the books. Both Hall and Farthing wrote their address on the cover of their sketchbook and Hall said he would be devastated to lose one. According to Farthing he has lost some but never got any of them sent back. Another indication of the way the artists used and valued their sketchbooks as objects was reflected in their attitudes towards taking pages out of the books: Hogan would not want to do that, Farthing would not see any point in doing so, Sandle had done so in the past yet regretted it now. Inglis would take some of his sketchbooks apart to turn the drawings into bigger works of art, Hall had taken a sketchbook apart to exhibit drawings from it.

6.3. The private and public nature of sketchbooks

The way the artists understand sketchbook practices in general is reflected in their attitudes towards their sketchbooks and filters through in their practices. Perhaps the most intriguing discovery from the analysis was to do with the private and public nature of sketchbooks. In the literature review sketchbooks had been strongly identified as revealing and private[320]. The interview material presented them as personal spaces that were often described as private by the artists but a new viewpoint was also presented, that of the public dimension of sketchbooks. This was implied by a number of things, as well as explicitly articulated by some of the artists. The public aspect was forcefully brought to my attention by Michael Sandle, who claimed that he wrote things down for himself and also for others: "to anybody who one day will pick the book up". At the time of interviewing him I found this surprising. Later I understood this not only as a compelling detail but also as a useful entry point when trying to make sense of sketchbooks. How the interviewees referred to the public or private nature of their sketchbooks is briefly presented next. It is also noted how the public and private dimensions came up indirectly in the discussions. These thoughts will be expanded upon later in Chapter 7.

[320] See 2.2.

A number of aspects relating to the private/public dichotomy came up in the interviews. The sketchbook's private nature was corroborated by a number of comments. Farthing and Raban said that they themselves knew exactly what something was or meant in the sketchbook but it would be difficult for somebody else to do so. Sandle made a strong point that the sketchbook was made for the artists themselves. According to Farthing, it was not for other people; Raban said that he understood his own "system". Howeson, Inglis and Hogan described their sketchbooks as "private" and Hogan pointed out that it would inhibit her if she knew that somebody else would look at her sketchbooks. She acknowledged the contradiction between that feeling and sharing the sketchbooks in the interview with me. Hogan had also exhibited some selected sketchbook pages and was in the process of digitalising some of them so she was willing to share parts of the content of the sketchbooks but in controlled situations: "…. I would certainly exhibit pages from a sketchbook. I don't mean that I would tear them out but show certain pages, or do a digital version."[321] Hall had exhibited some sketchbooks as part of his exhibition at the Royal Academy of Arts and acknowledged the difference between exhibiting drawings in general or pages of sketchbooks, pointing out that "inevitable a notebook – when it is in that kind of a context [in an exhibition] – it is exhibited at one page"[322]. Lagom had taken a number of his sketchbooks to an artist event at his gallery for the visitors to look through. Sandle wondered in the interview if it would be possible to combine some sketchbook pages in a printed publication. During the interview he talked about these two aspects: on the one hand he emphasised that sketchbooks had his private thoughts in them and on the other hand he acknowledged that somebody might be interested in his sketchbooks. Sandle's explanation that he wrote things down for himself and also for others prompted further discussion and he explained that "One day, when I'm dead, and someone got this book they might be interested in reading what I've said." Lagom also mentioned that the documenting was not necessarily for himself but for the future[323]. This potential public dimension of sketchbooks was less clearly articulated by other interviewees but they were prepared to share their sketchbooks in the interview and in so doing acknowledged value in that.

The private/public dimensions of sketchbooks were further reflected in the comments the artists made about keeping a diary. Some of them, for example Brotherus and Lagom, keep a further written diary for their most private thoughts. Brotherus explains: "I was also keeping a diary throughout this time. More private thoughts I would have written in them, which means that I would have thought this [i.e. what is found in the sketchbook] was work

[321] In 4:16 of 34:09 edit.
[322] In 13:57 of 37:49 edit.
[323] In 30:19 of 41:45 edit.

related."[324] Later on, Brotherus's pondering highlights the shifting boundary between the private/public nature of the sketchbook when she explains that undoubtedly she has written down things somewhere in the sketchbooks she would prefer other people not to read about. "Generally it can be said that the sketchbooks are work related though, and to a certain extent I hope that if, for example, a researcher wanted to write about my work they should look at these too."[325] Some of the other artists would combine their written down thoughts and everything else between the same covers of their sketchbooks, as seen with Hogan for example. Hall acknowledged the importance of sketchbooks when he had to consider the question he dreaded and explain what a piece of work was about – the sketchbooks helped with the decoding process that followed. Hall explained that writing in the sketchbooks provided a way of recording the ideas behind the works. Sandle sometimes considered what his writing looked like and it became part of the visual process rather than just note taking. According to Sandle he would write things down to 'teach' himself and also to 'remind' himself of certain things. Sandle would take more finished drawings, rather than his sketchbooks, to meetings as he thought that people were not necessarily able to read sketches. Shaw used her sketchbooks to communicate with her business partner who lives in another country. She described some of her sketchbook notation: "This is the competition in Haifa. It's a conversation we had – I went over there – and we are working out the pieces of work we have to produce. It is note taking really; and then there's a sort of a ridiculous series of sketches. This was me explaining to him… […] This is just partly in conversation with him, partly not, working out how we may or may not do that."[326]

Many artists dated their books, undoubtedly mainly for their own reference purposes but perhaps also for posterity. Sandle said that the dates on the covers of his sketchbooks could also be incorrect. Howeson and Scrivener remarked that they were able to date their sketchbooks very easily and quickly. Scrivener did not date his student sketchbooks but had added dates to some of the more recent books. When asked whether he wished that he had dated all his books he replied, "Not really. I can remember everything. […] I suppose I never really thought of them as things that someone might have an interest in knowing when they were done."[327]

By the time I conducted the Wainwright interview I was able to ask him if his sketchbooks were private or public and he described them as fairly private but with some public aspects

[324] In 12:52 of 49:34 edit.
[325] In 41:22 of 49:34 edit.
[326] In 28:20 of 48:30 edit
[327] In 7:10 of 14:32 edit.

to them. Wainwright explained that he never exhibits the sketchbooks as such and that they are usually only read by him. He described his sketchbooks as semi-public also in the sense that he invites people to contribute to them. "So they've been shared mainly in their production more than they have in the reception of them." Wainwright has published sketchbook pages on his website selectively "so that people can see some of the archaeology of the ideas and also the kind of preoccupation with travelling". Wainwright pondered that his sketchbooks are not public in the main but there are public aspects to them, which he does not mind selectively sharing.[328]

6.4. Summary and evaluation

All of the artists interviewed were very specific about the ways they used their sketchbooks. Those usages could be summed up as presented here: It has taken a long time for **Shaw** to develop a way to use her sketchbooks in a way that she finds useful as an architect. She uses her books as a tool for representation, creation and communication. In **Scrivener**'s student sketchbooks he was still rehearsing to become a representational artist but later on in his academic life a different kind of sketchbook use has developed where everything is mixed up in small portable sketchbooks – everything can be collected and it may or may not be useful. **Brotherus** early on discovered sketchbooks as a reflective space as she worked on her often-autobiographical photographs. Her work has moved on from those days but the process and the format of reflection has stayed the same. **Hall** also discovered his preferred books early on and has stayed with the same sketchbook format since his student days. He develops ideas and notes things down in his books. **Gilbert** has always kept sketchbooks and is still doing it – they are for his use only as he records what he sees and rehearses his skills. Sketchbooks have been a constant companion offering a life-long presence for **Howeson** – especially during periods when she has had less time for pieces outside sketchbooks. **Hogan** has developed a beautiful visual language and uses her sketchbooks like visual diaries of her life. **Lagom**'s desire to document is an intense, perhaps obsessive, daily activity – his sketchbooks are a witness. **Sandle** identifies a need to draw – "otherwise you'll possibly go mad" – and sees his sketchbooks as an outlet for that and perhaps a form of therapy. For **Farthing** sketchbooks are a quick, accessible tool and for **Wainwright** they are a storage space. **Inglis** is not sure if his books should be called sketchbooks. Perhaps they are drawing books and notebooks, as he prefers to call them; he uses them to note down, to develop and think through. **Raban** might not use sketchbooks so much nowadays but he has done so with past

[328] In 43:16 of 53:32 edit.

films, devoting sketchbooks to particular projects. He started using sketchbooks, like many others in this group of artists, as an art student.

Many reasons for using sketchbooks were identified and many methods of using them were described in the interviews. I will briefly review how the purposeful, practical and personal usages revealed relate to what was discovered in the literature review. Through a study of the previous research on sketchbooks, the following definition was arrived at in Chapter 2: *SKETCHBOOKS have served different personal uses for artists and other creative people. They have been used to collect and store material, as a practical tool, as a rehearsal and learning space to consider representation as well as application. In sketchbooks artist have recorded their observations, worked from memory and visualised their ideas – with a view towards future referral.*[329] Based on the analysis of the interview material sketchbooks were seen as multipurpose tools and spaces for recording. They held possibilities as well as serving as a space for not-knowing; they fulfilled a 'need'. They were books about life; constant companions; and travel companions. Their content was described as thinking on the page; they acted as a repository of feelings or obsessions. They were an aid to memory; a storage space and a communication tool. Sketchbooks' private and public dimensions were also considered during the interviews.

In Table 3 below the sketchbook usage identified in the interviews is juxtaposed against the sketchbook definition that was developed in Chapter 2 based on previous sketchbook research. It can be noted that many of the practices acknowledged in sketchbook literature (in the left column) were also discussed in the interviews conducted as already pointed out (and identified by connecting lines in the illustration below). However, some of the sketchbook usage that was discovered in the interview analysis was not emphasised in the previous research literature. Those have been identified on the right hand column (in bold italics).

[329] How this definition was developed based on the literature review was demonstrated also in a table presented in Appendix III.

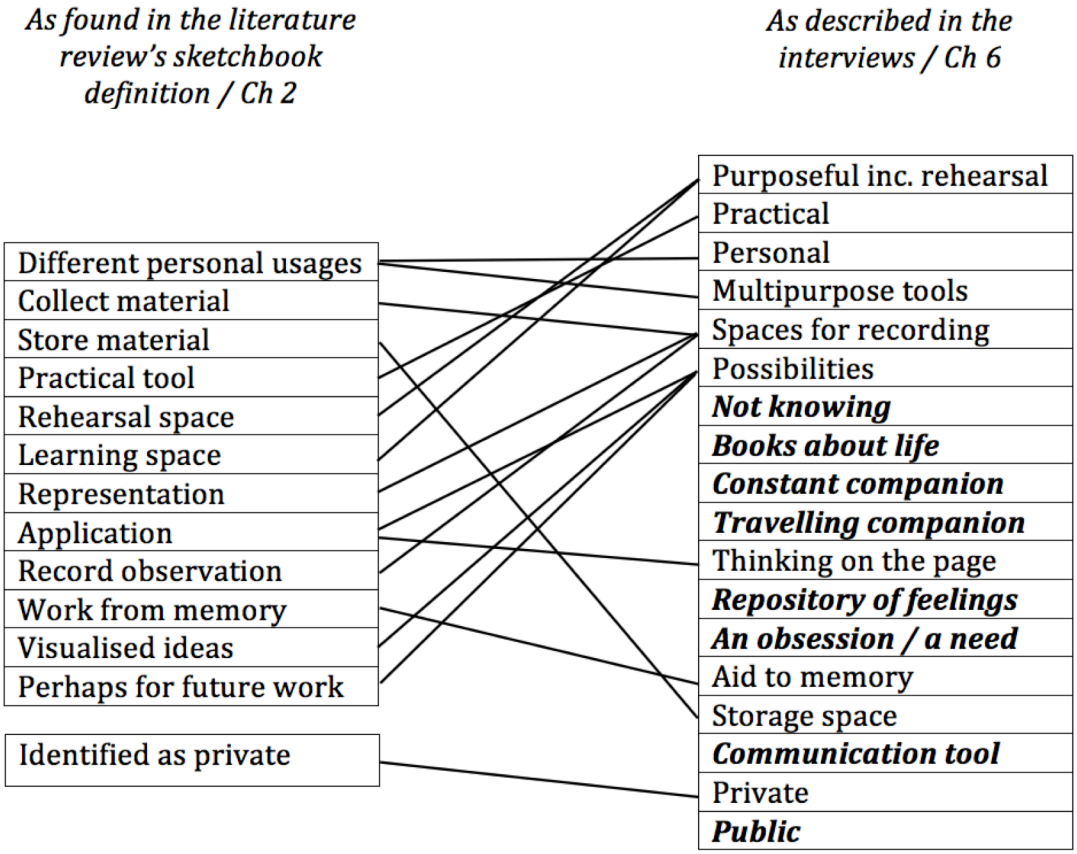

Table 3: The correlation of the previous literature on sketchbooks and research findings. The left column lists sketchbook usage discovered in the literature review and embedded in the sketchbook definition presented in Chapter 2. This is a summative list, not an all-inclusive list of every usage mentioned. The right column lists sketchbook usage identified in the interview material in Chapter 6.

The issues discovered in the interviews that were not embedded in the general definition of the sketchbook arrived at in the literature review have certain characteristics [330]. If we look at the list – not knowing, books about life, constant companion, travelling companion, repository of feelings, an obsession/need, a communication tool, and the public dimension of the sketchbooks – it is revealed that all of these issues are closely linked to how the artists interviewed *felt* about their sketchbooks and how they *experienced* their sketchbook work. It is not surprising that these particular issues would be less prominently discussed in the research literature revived. The fundamental difference is that in this phenomenological study I had direct access to artists' thoughts about their sketchbooks rather than studying sketchbooks in archives, for example. The material collected (video) recorded the words of the artists and visual evidence in the form of their sketchbook pages. Here the analysis was not conducted by an art historian or other scholar studying sketchbooks in isolation. This

[330] Identified in ***bold italics*** in Table 3.

research focused on the participants' experiences and usage of sketchbooks and their own personal, practical understanding of the concept of the sketchbook.

In most cases the verbal comments from the artists were confirmed (without a delay) by what I could see on the pages of their sketchbooks but this was not necessarily always the case. Nigel Hall realises during the interview how he contradicts himself: earlier he had said that he only works in one sketchbook at a time but later modifies this statement by explaining that when he travels he carries more than one sketchbook with him. This realisation was prompted by my question about the number of ongoing sketchbooks[331]. Another example of contradiction came from Farthing when he said that he is 'doodling' and later denied his ability to doodle[332]. The fact that the artists had their sketchbooks at hand while they talked about their sketchbook practices endorsed their comments and enhanced the trustworthiness of the interview material.

When the interview material was analysed, my understanding of the sketchbook as a concept, rather than a particular type of an object, was strengthened and clarified. Artists use sketchbooks, they work in sketchbooks, they have sketchbooks, but most often the phrase used in the context of sketchbooks is that we '*keep*' sketchbooks. I understand that this concept entails both the physical object of the sketchbook and the practices involved. The concept of keeping a sketchbook means that there are certain activities the artist does *with* his/her sketchbook and *in* the sketchbook; it also covers their understanding of sketchbooks, their attitudes as well as emotional connotations. The phrase suggests that there is ownership and responsibility towards the object. Certain physical qualities were discussed in the interviews but the primary focus was on activities and practises linked to working in sketchbooks. It could be argued that these sketchbook practices are not confined to the artists interviewed – within the limitations of the research sample – but that other sketchbook keepers share them. When considering how these sketchbook practices could be further theorised I have found Deanna Petherbridge's (2010: 152) definition of *drawing strategies* useful. She describes the "complex constellation embedded in and around drawing-as-making" and defines them as follows:

> "Drawing strategies can encompass a single manoeuvre, or a number of slightly different tactics, and can be very simple or extremely complex. They develop from learned situations, either pedagogically promoted or auto-generated, and become

[331] Hall showed a sketchbook that had many manhole-cover drawings in it and I wondered if they had been drawn all at the same time but that was not the case. Hall had dedicated that one sketchbook for those drawings and used another (others) alongside it. See the Hall entry in Chapter 5 and also 8.1.
[332] The confusion here is probably about the word 'doodle' and what it might mean. See the Farthing entry in Chapter 5.

> internalised through constant use, so as to seem unconscious or natural to practicing artists. Strategies are sometimes devised as the result of a personal struggle, at a critical stage in an artist's development, or seem to be spontaneously invented, and [...] reinvented. That is, sometimes artists employ ways of drawing that appear similar to those used by others in the remote past, without any traceable connection or cognisance."

It seems to me that sketchbook practices could be described with these same words. This is not surprising, of course, because drawing and sketchbook practices are closely linked. To sum up, sketchbook practices can be simple or complex, learned in a pedagogical context or self-developed. Some artists are able to articulate and analyse their sketchbook usage while others use sketchbooks more intuitively.

It is not always easy to identify sketchbook practices but considering them might be helpful in a number of ways. Through understanding our own personal methods it is possible to be analytical about sketchbook practices in general. We can evaluate and therefore change our approaches. Considering the purposeful and practical ways we use sketchbooks might give us further understanding at a deeper level of how we operate as artists or how we navigate through life experiences as individuals. This could offer a number of benefits; for example, a sketchbook could be used as a tool, part of a therapeutic art making process, or our sketchbook work could be developed towards being more effective in the way information is collected, stored and retrieved. These are only two examples. It might take time to find how to use sketchbooks in a way most suited to our needs – as Shaw clearly explained. Considering the list of specific sketchbook usages outlined earlier in this chapter may give us ideas about how to start using sketchbooks. This could be useful in pedagogical contexts or indeed in other fields such as working with special groups in social and health services, for example. This understanding could be advantageous when educational policies are outlined and when related issues – such as sketchbooks in the assessment process – are being considered

While identifying different ways artists use sketchbooks themes started to emerge that were recorded in a drawn/written map in one of my PhD sketchbooks[333]. During the analysis process a researcher looks for patterns but must also pay close attention to surprises and unexpected events. The Michael Sandle interview, the first one of the 'final' interviews, offered a new viewpoint as he introduced the public dimension to sketchbooks, articulating it clearly. During the analysis this provided a fresh viewpoint on the topic. Making sense of people's experience of the world is at the heart of any phenomenological study and

[333] In PhD SB10; see Image Annex p. 5.

questioning sketchbooks' private/public nature offered a way of understanding how these artists negotiated their sketchbook practices. I had started to wonder how private sketchbooks really were: Did sketchbooks have a public dimension to them that had previously been mostly ignored? How this new viewpoint was understood and considered, as part of this research, will be discussed further in the next chapter (Chapter 7).

Chapter 7
SKETCHBOOKS IN PRIVATE AND PUBLIC / PUBLIC AND PRIVATE IN SKETCHBOOKS

The private and public question emerged unexpectedly from the interview material as a topic that offered a fresh entry point for this phenomenological study of artists' sketchbooks. This was useful because the quantity of the interview material is large and shedding light on sketchbooks through this private/public concept helped to make sense of the experience of keeping sketchbooks by questioning what had been previously often presented as a fact but not interrogated. Before it was possible to proceed with the private/public analysis, those terms had to be scrutinised and defined. This was done through a study of sources considering public and private in three fields where this debate has been ongoing and lively: sociological debate, feminist discourse and art related analysis. Artists constantly negotiate the boundaries of private and public. The act of making presupposes an audience – often unknown to the artist at the time of creation. According to Jeff Weintraub (1997: 1) the distinction between 'public' and 'private' has been a central and characteristic preoccupation of Western thought since classical antiquity, offering a point of entry into many of the key issues of social and political analysis. The boundaries of public and private are blurred; they have shifted at different places and at different times[334]. I studied this shifting world of public and private with the aim of placing sketchbooks in that context in a meaningful way. I will not present my survey of the private and public concepts here in detail due to space restrictions but I will highlight some of the arguments that led me to draw a definition of the private and public that is relevant for this research.

In this chapter the private and public discussion is briefly presented, then a diagram is drawn illustrating a definition of private and public relevant to this sketchbook analysis. Finally, a discussion of sketchbooks in the private and public dimensions is presented (based on the diagram developed).

7.1. Sociological debate and feminist discourse on public and private

The public/private distinction is inherently problematic but also a powerful instrument of social analysis and moral reflection when approached with caution and conceptual self-awareness (Weintraub 1997). Feminist writers have done much to draw attention to some underlying problematic issues in the public and private discourse. Jane Ribbens and Rosalind Edwards (1998) discuss the position of the researcher situated between public knowledge

[334] See for example Weintraub 1997; Bailey 2000 & 2002; Kumar & Makarova 2008; Thompson 2011.

and private experience. They stress the importance of exploring the meanings of the 'public' and 'private' concepts for people themselves and remind how these perceptions can shift according to social locations. In the 1970s feminist scholars introduced the public/private concept as they were explaining the relationships between work and domestic life after witnessing their shifting boundaries in the 1960s (Turbin 2003). Hansen (1987) identified two feminist approaches to public/private: the structural approach concentrates on social structure and large macro forces such as the economy, the state, the sex-gender system; and the interpretive dimension focuses on meaning. Hansen drew from Stanley Benn and Gerald Gaus (1983) who wanted to systematise the meaning and use of 'publicness' and 'privateness' by identifying three features that distinguish them: access, agency and interest[335]. The public/private remains a contested topic in feminist historiography (Landes 2003). Hannah Arendt's account of the public and the private in Ancient Greek thought is in many ways the *locus classicus* for contemporary discussions on this topic (Thompson 2011: 51-52). Arendt (1958) expands the traditional bipolar dichotomy to a three-part paradigm consisting of not only the public and the private but also 'the social' (Hansen 1987: 108-119, 123).[336]

Richard Sennett's classic book *The Fall of Public Man* (1993/1977) argues that the public realm has been destroyed by secularisation and industrial capitalism – an unbalanced personal life and empty public life have been a long time in the making. According to Sennett different behavioural codes are appropriate in these two realms; in the private arena sharing of feelings, self-disclosure and intimacy are acceptable, while different expectations prevail in the public setting. As part of the 19th century's crisis of public life the line between private feeling and public display of it was erased, resulting in the behavioural and ideological confusion between public and private (Sennett 1993: 24-27). Weintraub (1997: 1-42) urges that any discussion on public/private distinctions should start with recognition of the ambiguous character of its subject matter and presents the basic underlying criteria as **'visibility'** – hidden or withdrawn versus open, revealed and accessible – and '**collectivity'** – individual or affecting the interests of a group of individuals. Bailey (2000) discusses major influences of Hannah Arendt, Jürgen Habermas[337] and Richard Sennett and presents three

[335] According to their model access is public when it cannot be restricted and otherwise private – this includes access to physical space, information, resources, activities and social intercourse. Agency refers to an individual acting on his or her own account or as a representative of the state; and interest requires attention to who (an individual or the state) benefits from a particular act. Benn & Gaus (1983) *The Public and the Private: Concepts and Action* in Benn & Gaus (eds.) *Public and Private in Social Life.* New York: St Martin's Press. Pp. 7-11.
[336] For a further feminist discussion on public/private see for example *Journal of Women's History* 15.1 (April 2003) & 15.2 (Jul 2003).
[337] For a further discussion on the dichotomy of public/private and Habermas's theory on the public sphere see for example Susen, S. (2011). *Critical Notes on Habermas's Theory of the Public Sphere*. Sociological Analysis, 5(1), pp. 37-62.

dimensions for new sociological 'privates': intimate relationships, the self and the unconscious.

Krishan Kumar and Ekaterina Makarova (2008) argue that many of the things done privately, in the confined domestic space of the home, are now increasingly being done outside the home, in what were formerly thought of as public spaces. These activities – eating, talking intimately, expressing emotions, entertaining oneself – still carry the sign of the private and represent the incipient *domestication of the public space*. We carry home into the public sphere as it becomes portable in the form of mobile phones, iPods, laptops and so forth. We eat, work and play on our own or with a few family members – this circle of intimacy has the attraction of familiarity and gives us a feeling of security. The new technology allows us to be cocooned within a world of personal concerns and avoid contact with others; hence we miss the public encounters and experiences that open us to the world. (Kumar & Makarova 2008: 325, 332-333, 340.) John B. Thompson (2011) calls for a reflection on how the rise of communication media has altered the nature of the public, the private and their relationship. *Mediated visibility* has risen next to the *situated visibility of co-presence*, i.e. the visibility of individuals, actions and events is severed from the sharing of a common locale. We no longer need to be present in the same spatial-temporal setting in order to see the other individual or to witness actions or events. The public sphere today is essentially constituted by new forms of mediated visibility; this *mediated publicness* is brought into being by communication media. A new kind of despatialised visibility allows an intimate form of self-presentation that is freed from the constraints of co-presence. This brings along new risks and, for example, a question of privacy. Communication media severed the notion of publicness from the sharing of a common locale; it has also increasingly detached the notion of the private from a physical space like the home. (Thompson 2011: 56-58, 62.)

One thing that has been shared by all the authors considered is the changing nature of public and private – they are seen in constant flux with shifting boundaries. There is also a need to distinguish them from one another, often by juxtaposing them against each other. The public and private discussion has been a lively one, where the private realm has at times been seen as relationship-centered home life while the public has been associated with goal-oriented workplace or the government. The private has crept into the field of the public, as Sennett suggested in the form of personality and the self, destroying what used to be a successful public life. Alongside the large-scale social changes of globalisation, reflexive modernisation and de-traditionalisation, as Bailey outlined, the private was given the high ground. The private was seen spreading into the public in the form of personal mobile phones and laptops

being carried around – as Kumar and Makarova discussed – leading on to what could be seen as antisocial behaviour. Public and private discussion has been hotly debated as a gendered affair. Visibility and collectivity have been seen as defining aspects, as well as the way people behave with family and friends compared to their interaction with strangers. Access was used as a defining point, as well as the consideration of whether an individual or the state would benefit from a particular action. Private and public are constructed and apprehended differently depending on a number of issues such as one's cultural and social background or family traditions. Individuals' experience of private and public vary depending on the time, place or the company they are in.

Against this discussion, I started to draft a table locating sketchbooks in the context of private and public while being aware that public/private are formulated within different socioeconomic and sociocultural contexts. They are also maintained through a particular discourse, which is not value free. Rather than thinking whether sketchbooks belong into the sphere of private or public for a moment, here the focus is mainly on how private and public dimensions might manifest themselves *in* sketchbooks. This discussion will be expanded to consider sketchbooks in private and public realms later.

Private in sketchbooks	***Public in sketchbooks***
Invisibility Sketchbooks are 'hidden'	**Visibility** Sketchbooks can be shared
Non-collectivity Sketchbooks are individual or personal	**Collectivity** Shared practice
A closed sketchbook	An open sketchbook
Sketchbooks at artists' studio or home	Sketchbooks at archives or in exhibitions
"How do I use sketchbooks?"	"How do they use sketchbooks?"
Particular (individual/personal) sketchbook practice	Shared practices; 'traditional' ways of using sketchbooks
"I was given a sketchbook as a child by…"	"I started using sketchbooks at (art) school…"
"I draw in my sketchbook in my bed…"	"I belong to a sketching club…"
"No. I will not show you my sketchbook."	"Yes. I can share my sketchbook" [why?]
Unedited/uncensored sketchbook	Digitalised sketchbook
Paper sketchbook	Digital 'sketchbook' (such as an iPhone)
Personal thoughts, ideas, dreams, etc.	Notes on current issues, government policies, etc. for example news clippings, museum entry tickets, café receipts, etc.

TABLE 4: Locating private and public dimensions in sketchbooks (borrowing 'visibility' and 'collectivity' from Weintraub 1997).

7.2. Art related private/public debate

Artists have always negotiated the boundaries of private and public in their work. Nowadays we talk about 'public art'[338] as a particular form of art made for public spaces, sometimes site-specific or, more recently, even created with the local community. The debate around public art and its role in society has changed over time. The discussion has moved on from what was once new and exciting in a form of 'public art' to 'socially engaged art practice'[339] and beyond. According to Claire Bishop (2012: 1) there has been a "surge of artistic interest in participation and collaboration" since the early 1990s. She calls this expanded field of post-studio practices 'participatory art'[340]. I recognise 'participatory art' as fundamentally different to what was referred to as 'public art' in the early 1990s, but I see them growing from the same desire to break the boundaries, the studio walls, and bring art out to be enjoyed by the public. Art was not only brought to the public but the public was invited to participate in the making. Further political motives were present in the social art agenda that were not part of the 'public art' as such.

One of the thriving forces behind making art is the desire to create a stage for private thoughts and feelings to be communicated publicly. A lively debate could be had about what can be seen as private and what is public in the world of an artist. The words 'public' and 'private' are being used on a daily basis without any evidence that we share a common understanding of these terms. Edward Rothstein claimed in The New York Times (2000) that we have neither private not public life as "[p]rivate life is politicized and public life is rife with private passions". Rothstein observed that contemporary public life is constructed out of pieces of exposed private life and contemporary private life strives with all its might to make itself public; the private realm wants to lose itself in a feast of celebrity and exhibitionism, and at the same time there is a widespread fear that privacy needs vigilant protection. Jennifer Ringley[341] set up Jennicam, which is widely recognised as the progenitor of all personal webcams. She lived under the scrutiny of the camera twenty-four hours a day.

[338] For a historical discussion of how public art has been and can be defined see for example Hilde Hein 1996; for another historical discussion Lucy Lippard 1983. For a US discussion of how public art developed from the 1960s – at the time of the emergence of Land Art when US artists dug huge works in the vast deserted land while their British contemporaries started to walk the land and make ephemeral pieces – see Arlene Raven 1993; Susan Jones 1992 offers a UK overview. Ixia, public art think tank, defines public art here: http://ixia-info.com/about-public-art/

[339] See for example Kester (2004: 10) who suggests that here the emphasis has shifted to dialogue, collaboration and interaction between the artist and the viewer.

[340] Bishop (2012: 1) lists other names used for this type of art practice as socially engaged art, community-based art, experimental communities, dialogic art, littoral art, interventionist art, collaborative art, contextual art and social practice.

[341] Jennifer Ringley set up her personal webcam on 3rd April in 1996 and kept it going until December 31, 2003 according to Wikipedia. The use of Wikipedia as a reference source is intentional here. Accessed 04/06/15.

Brooke A. Knight believes that this mode of communication creates a new kind of social space and in it the private is performed for the public. To Knight the webcam is remarkable because it presents the familiar and in that presentation it asks us to question what we find so fascinating. "Privacy becomes publicity, and the performance is the never-ending nonevent." The person under surveillance is empowered. According to Knight this "is a self-portrait of great importance because it is of seemingly nothing important at all". (Knight 2000: 21, 25)

Private thoughts can be made visible – and hence public – in painting; turmoil in one's mind can find explicable visualisations; sensuous drawings might have been kept in private collections at one time; and more recently audiences have shown a thirst for the most revealing, if not shocking, imagery. Publicity has often been gained through exhibiting privacy. Frazer Ward (2012) discusses what he calls the "fantasies of public and private" in his book on performance art and audience. In the 1970s performance artists took on the public/private distinction by performing 'private' acts in public spaces. Minimalism had already employed new forms of spatial organisation, making the audience aware of their role. Performance artists such as Vito Acconci and Chris Burden challenged the audience further in works that clearly invoked minimalist forms, but the presence of their own bodies destabilised the abstraction of minimalist space, disallowing any clear distinction between public and private realms. In their extreme 'privateness' works – such as Acconci's *Seedbed*[342] (1972) or Burden's *Five Day Locker Piece*[343] (1971) – became public[344]. Ward quotes critic Barbara Rose's examples from her 1965 article "ABC Art"[345]; (already then) she wrote that personal and public are being inverted: "What was once private (nudity, sex) is now public and what was once the public face of art at least (emotions, opinions, intentions) is now private." Ward finds himself a little puzzled about Rose's examples pointing out that nudity has rarely been absent from art. (Ward 2012: 21, 27-52)

Through engaging their bodies performance artists were able to question and shake the boundaries of private and public, but *how* is art public and *can* it actually be private? Most importantly for our discussion here, why have sketchbooks been seen as part of the private *oeuvre* of artists for so long? I suggest that sketchbooks have been announced to be private due to the way artists often work in them: sketchbooks are worked on alone, at the studio or

[342] Visitors found the gallery empty except for a low wooden ramp. Under the ramp, out of sight, Acconci performed masturbating and narrating his fantasies aloud.
[343] Burden locked himself in a locker no. 5 for five consecutive days – a locker above him held five gallons of bottled water and a locker below held an empty five gallon bottle.
[344] See the discussion in *Chapter 1: Performance after Minimalisim: Fantasies of Public and Private* in *No Innocent Bystanders: Performance Art and Audience* by Frazer Ward (2012).
[345] This would become a defining text of Minimalism art.

elsewhere; they are small scale and done by one hand. They are not often exhibited. On their pages the process of making is documented; they are not finished pieces of work. A sketchbook can physically be closed – the access can be controlled. Also sketchbooks need to be held and the easiest way of looking at them is by one person at a time actively engaged, as the pages need to be turned. Earlier Weintraub outlined two underlying basic criteria for public and private, that of visibility and collectivity. It could be understood that sketchbooks are seen as private due to their invisibility (absence from exhibitions and museums) and due to them being portrayed as highly personal (even though the strategies used in them are often shared and could be seen as collective).

7.3. Why would artists share their sketchbooks?

After completing the literary review I started to wonder, if sketchbooks were private why would artists agree to share them? It may be tempting to think that the sketchbooks were shared with me because I was so convincing as a researcher but this of course is not the case. The artists were quick to agree to be interviewed. It is my belief that initially they agreed because… "why not?"; they had been asked and they most likely wanted to be helpful, but I believe that the real reasons go deeper. Keeping sketchbooks is an important part of these artists' practice; they see it as a valuable activity, hence worth sharing. Perhaps they had already been pondering their sketchbook habit and the interview offered an opportunity for self-reflection. Maybe they were curious and intrigued themselves. Perhaps this was an opportunity for self-promotion. Maybe they were proud of their own achievement in sketchbooks and wanted to show it off, or even put forward a falsified identity through their books.

Paul Clarke (2014: 210) has interviewed Irish architects about their sketchbooks and he reports that many of them were initially concerned that their sketchbooks were too private to be viewed. He describes how personal and private moments continually find shape in the foreground of sketchbooks – sketchbooks become layered in private and professional thoughts and details. They can be a highly personal space, a diary, a travel book, a confessional, a contact list, notes of books to read, food eaten – they can embody the fullness and dilemmas of our creative and private life. Clarke uses the same rhetoric heard many times before; he writes that sketchbooks "reveal what we are thinking, where we have been, the shape of our imagination, and map out the priorities of our experience". Clarke concludes that sketchbooks are highly autobiographical documents but he does not elaborate on why these architects ultimately agreed to share their sketchbooks if they initially were concerned

that the books were too private to be viewed. (*Ibid.:* 209-211.) Clarke has also directed and produced a film *Drawing on Life,* following these architects in their studios and places they like to draw in[346].

In his architects' sketchbooks investigation Clarke (2014) makes a further comment regarding public and private. Clarke urges us not to carry on thinking that sketchbooks are simply an extension of the studio into different locations and places such as cafés or trains. He urges us to see sketchbooks as "a fundamentally different device for creativity by framing, shaping and nurturing a mechanism for our ideas and perceptions". According to Clarke sketchbooks are "a parallel private reflective realm to that of the collective studio". So Clarke places sketchbooks in the private realm – like so many others before him. I place them there too, but with a further public aspect to them. Another difference to be highlighted here is that while I place artists' studios in the private realm Clarke sees architects' studios as collaborative and participatory spaces, hence part of the public realm. One could claim that the difference is based on the fact that Clarke interviewed architects and I interviewed artists – amongst them was one architect – but Clarke himself claims that architects' sketchbooks are no different to artists' sketchbooks. An architect's sketchbook does not direct everything towards a design of a specific building, just as an artist's sketchbook does not direct all observations onto a single work of art. (Clarke 2014: 211, 217) Another good example of how the private/public boundaries of the artist/architect's studio can be negotiated is a project from the American West Coast, *In the Make*[347], where over one hundred artists were interviewed in their studios.[348] This discussion highlights the shifting boundaries of private and public and how differently they can be preserved, depending on not only the context but also our own personal understanding and experiences.

Documentary filmmakers undoubtedly have understanding about people's willingness to share their stories and I have found the website *Capturing Reality: The Art of Documentary* an illuminating resource as documentarists themselves are being interviewed about their trade. Errol Morris (2008) says that people are willing to share their life stories because when somebody actually wants to listen to your story it is irresistible. Catherine Martin (2008) explains that it is essentially an exchange – the interviewees understood what she wanted to

[346]*Drawing on Life* (2013) by Paul Clarke (director & producer) & Conor McCafferty (videography, editing, music) a film following Irish architects in their studios and the places they like to draw in. http://drawingonlife.com
[347] In 2011-2015 Klea McKenna and Nikki Grattan visited 123 artists and published the visits as video interviews "with the hope of revealing both the richness and the daily realities of creative work". http://inthemake.com
[348] For further visual work done around artists and their studios see for example Amirsadeghi & Eisler (2012) *Sanctuary: Britain's artists and their studios*; or an earlier book by McCabe & McNay (2008) *Artists and their studios.*

do and that, in helping her, she was giving them the possibility of revealing what was important to them. Being interviewed can also be healing, points out Velcrow Ripper (2008).[349] It is likely that people take time to express their views on topics they see as important, or topics they have strong views on. The willingness of the interviewed artists to participate in this research, together with what was said, suggests that they see sketchbooks as a valuable tool and an important topic, but of course the reasoning behind the participation could be down to other factors such as finding an opportunity, a public platform, to perform as an artist.

7.4. Placing sketchbooks in the private and public spheres

The notion of seeing sketchbooks as part of the private activity of artists, and works outside sketchbooks as part of their public production, is reaffirmed in Kenneth Haltman's 1989 article *Private Impressions and Public Views: Titian Ramsay Peale's Sketchbooks from the Long Expedition, 1819-1820*. Haltman writes about Peale's "private sketches" and talks about his "public images" when referring to larger drawings outside his sketchbooks.[350] Haltman suggests that "our unframed participation in the existential circumstance of *being there"* in the initial sketchbook drawings, "has been replaced and sentimentalized" in the later watercolours. Haltman sees Peale's final drawings as "a public vision fashioned by him out of personal ambivalence by means of learned conventions". Peale's sketchbooks are described as a workspace in which Peale recorded his impressions and developed his ideas, hence they constitute a composite self-portrait. This is "not a static image of who Peale was in 1819 and 1820, but the record of his struggle for identity in those years". (Haltman 1989: 40-47) I concur with the idea that sketchbooks play their part when artists search for and develop their identity but disagree (in my main argument of this thesis) with this simplistic presentation of sketchbook drawings as private opposed to other, public works.

This view of sketchbooks being part of the private dimension has been constantly repeated in previous research as was demonstrated in the literature review in Chapter 2. Considering the private/public dimensions of sketchbooks helped me to make sense of the interview material collected in this research. It made me more aware how private and public aspects are embedded in sketchbooks and where sketchbooks themselves might fit in these dimensions.

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[349] *Capturing Reality: The Art of Documentary* –website: http://films.nfb.ca/capturing-reality/

[350] Similarily Temkin (1993: 28) stated that Joseph Beuys's drawings "moved from the sketchbook page to the blackboard, from private to public" as mentioned in Chapter 2.

The sources consulted about public/private discussion[351] were scrutinised through a similar themes mapping process I used for analysing the material from the interviews[352]. This discussion was summed up and particular areas relevant in the context of sketchbooks were identified and arranged in a diagram. The diagram helped me to make sense of sketchbooks through the concepts of private and public. The illustration below is the diagram's final configuration. In this diagram a definition for public/private is presented that is relevant in the context of sketchbook usage.

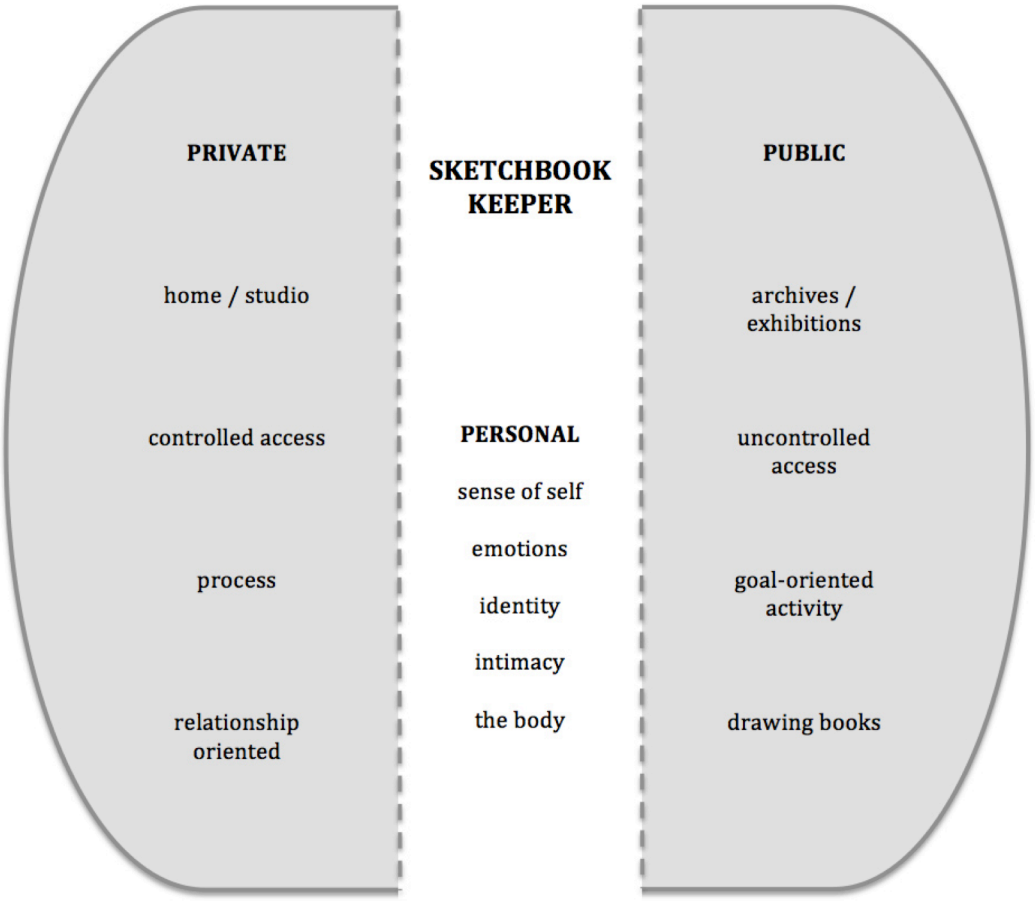

Diagram 1: Private and public spheres relevant to the sketchbook discussion shaped by the aspects of the personal that direct our understanding of the private and public.

The importance of the third dimension, the personal, is acknowledged in relation to the private and public discussion. This was strongly put forward in their public/private argumentation by Ribbens and Edwards, but more importantly it rose from the research material itself as noted in Chapter 6. The description of 'personal' by Ribbens and Edwards

[351] Bailey 2000, 2002; Butt & Langdridge 2003; Hansen 1987; Kumar & Makarova 2008; Ribbens & Edwards 1998, 2001; Sennett 1993/1977; Thompson 2011; Weintraub 1997.
[352] These notes can be found in PhD SB12.

(1998: 14) draws attention to experiences that are constituted around a sense of self or identity, to do with emotions, intimacy, or the body (as seen in Diagram 1). Based on what the artists interviewed said – and following the list by Ribbens and Edwards – it seems that the sense of self develops when working in sketchbooks; one's identity is constructed and strengthened; emotions are reflected upon and dealt with; and intimate thoughts are recorded in sketchbooks. There is also the tactile experience of working in and holding a sketchbook, poring over it, carrying it, turning the pages, and keeping it in your pocket at all times.

Both concepts of the private and public relate to the social lives of people and their social settings. The personal aspect is also social but through the person's own sense of being and their experience of social relationships. In Diagram 1 the personal is in the middle, highlighting the fact that the sketchbook keeper cannot escape their ontological experience. Their sense of self, their identity and emotions have a direct effect on how they experience private and public. These concepts develop through a person's life and can change, making the boundary between private and public shifting (hence identified with a dotted line) as previously outlined. In the diagram, the site of sketchbooks seen as private has been defined as home or studio. That is juxtaposed with the public locale of archives or exhibitions. In the private dimension the access to sketchbooks is controlled and in the public dimension the access is uncontrolled. It is defined that the characteristics that make sketchbooks private are orientated to the process, while on the other hand goal-oriented activities make sketchbooks part of the public sphere. The private dimension is reflected in sketchbooks' orientation towards relationships. On the other hand, there are sketchbooks that could be called drawing books because those have been worked on with a clear plan in mind for the full content of the book (a set of thematic drawings for example).

Next I will consider how private and public might manifest themselves in these sketchbooks and how sketchbooks could be placed within the dimensions of public and private. I will go through the four sites of the private/public spheres identified in the diagram above: (1) home/studio vs. archives/exhibitions; (2) controlled vs. uncontrolled access; (3) process vs. goal-oriented activity; and (4) relationship orientated books vs. drawing books.

Sketchbooks are often found in private locations of (1) *home and studio*. All artists included in this research worked in their sketchbooks at home or in the studio but also had a habit of carrying one with them – an act that was seen as an important aspect of their relationship with sketchbook practice. In many cases sketchbooks were stored at the studio or on the

shelf at home. On the other hand, many artists had indeed *exhibited* or publicised selected pages from their sketchbooks. Hogan was about to put several of her sketchbooks in a forthcoming exhibition at the Fleming Collection, London (2013). A digital version of selected pages from her sketchbooks is also available online. Hall had sketchbooks on display in his exhibition at the Royal Academy of Arts and Lagom had taken some to an artist event at the Gallery Katariina in Helsinki. At the outset of the Royal Academy of Arts sketchbook exhibition *Driven to Draw*[353] Sandle donated two of his sketchbooks to their collection and they were exhibited amongst others. Wainwright has published sketchbook pages on his website. These artists have selectively invited the public to peer into their books. It is not rare to see sketchbooks displayed in vitrines in exhibitions today where they pose a great challenge for curators[354].

Sketchbooks could be placed in the private domain also because (2) *access to them is controlled* – they often remain in the artist's studio or home. This aspect of privateness also manifests itself in the physical object, the sketchbook. It can simply be closed. Even if an artist carries a sketchbook or is seen making notes in it at an exhibition they have the option of closing the book and putting it away in their pocket or a handbag. Sketchbooks are rarely left lying around in public places. In this day and age when global access (think of Google maps), speedy delivery of messages (WhatsApp) and overflow of flickering images around us (rotating billboards, screens on top of black cabs and on the side of the Tube escalators – everywhere!) and through social media are everyday experiences accessible on our mobile phones, sketchbooks seem old-fashioned and limited in their format. I have considered whether a mobile device in a pocket or handbag replaces the sketchbook but I believe that their use is fundamentally different. I acknowledge that some artists feel less of a need for a sketchbook because they can take photographs and make notes with their mobile phone. Wainwright discussed his views on this as presented in Chapter 5. Artists can publicise pages from their sketchbooks, and many have[355], but to properly review a sketchbook it should be handled. A sketchbook cannot be looked at without touching it (unless one does it in the company of another who is turning the pages). Viewing a sketchbook is a tactile experience – a sketchbook feels like something, it smells, and it takes time to review it. Access to sketchbooks is limited to being present in the same spatial-temporal setting with it in order

[353] The Royal Academy of Arts, London: *Driven to Draw: Twentieth-century Drawings and Sketchbooks from the Royal Academy's Collection.* 3 Nov 2011 – 12 Feb 2012.
[354] Chris Stephens, curator of *The Vorticists* exhibition, discusses a sketchbook by Henri Gaudier-Brzeska here http://www.tate.org.uk/context-comment/video/tateshots-gaudier-brzeskas-sketchbook
[355] Flickr is a popular site for this and dozens of sketchbook/journal groups can be found. One of them 'Sketchbook' has existed since 2005 and has over 10,000 members and 200,000 images on it. https://www.flickr.com/groups/59771192@N00/ [05/01/16]

to experience it fully. This is unusual today when co-presence in the same locale is no longer needed for talking to or seeing somebody[356]. Clarke (2014: 216) compares the experience of looking at a sketchbook to viewing film stills; a truer experience of the medium lies in the motion and movement of it over time – "the hidden life of a sketchbook is only fully revealed in the experience of holding it and looking through it". During the interview, this was also acknowledged by Hall as he observed that recording the sketchbooks on video while turning the pages made the books become alive: "what you are doing with notebooks is far more revealing, to show them turning and changing, because that's how they live."[357]

Situations where there is *uncontrolled access* to sketchbooks encourage consideration from two sides: Are there sketchbooks in public where access to them is not restricted; or on the other hand, does 'the public' force its way onto the sketchbook pages themselves? Sketchbooks in archives are curiously located between controlled and uncontrolled access – their availability is restricted according to the rules of the archives in question. The interview footage did not reveal material on sketchbooks in archives because the sketchbooks we focused on were still in artists' studios as working tools. During the research process I did review many sketchbooks in archives and came across a curious fluctuation with accessibility when visiting the Archives of American Art at the Smithsonian Institution. I was told I could not access certain sketchbooks – the ones I was eager to see as I had studied them online – because they were no longer made available to researchers due to the fact that they had been digitalised. While the digitalisation offers uncontrolled access to the content of the pages it has, in this case, restricted access to the actual objects. The public as individuals might not have an unrestricted access to sketchbooks in archives even if, in theory, the collections are available to all.

How about 'the public' in sketchbooks, does it manifest itself on the sketchbook pages? Earlier in Chapter 6 it was suggested that sketchbooks can be a communication tool[358]. Wainwright invited other people to draw maps or scribble their telephone numbers in his sketchbooks. Scrivener identified some drawings in his sketchbook by a family member rather than himself. Raban said that everything goes in his sketchbook. This included things such as quotes for printing costs for example. He would take his sketchbook everywhere with him. This could be useful if, for example, the laboratory tried to over-charge he could present their earlier quote from the sketchbook to them. Presenting a page in a sketchbook to somebody does not immediately make the object public but it is an indicator that

[356] See Thompson 2011 in 7.1.
[357] In 13:57 of 37:49 edit.
[358] See 6.2.

sketchbooks have aspects in them that are not exclusively private. Perhaps more importantly it suggests that when artists work in their sketchbooks this possibility, or this use, is indeed at the back of their mind. If this is the case it might also lead to some aspect of self-censorship. Some comments by Brotherus indicate this ambiguity in drawing the boundary between private and public. She said that she has undoubtedly written things down in the sketchbooks she would prefer other people not to read about. On the other hand, Brotherus explained that if a researcher wanted to study her work she would be happy for them to look at her sketchbooks. The public does not only enter the sketchbook in the presence of a viewer but also in the form of postcards, theatre tickets, newspaper clippings or name-cards and receipts as found en masse in Wainwright's sketchbooks. Brotherus and Howeson both talked about "stealing" ideas from other artists in museums; these could be poses to be imitated in their own works, or titles for inspiration. Many artists mentioned that they take photographs, Farthing and Sandle for example, and some of them were found also in the sketchbooks of Howeson, Raban and Inglis (as photocopies for his collages), and Brotherus of course.

Introducing bits of 'real life' in the sketchbook suggests a flux between the artist's thoughts and how they relate to the bigger world, and where the thoughts come from. Some artists talked about the urge or the need to draw in a sketchbook – Sandle and Lagom voiced this most vigorously. The fact that a sketchbook is a constant companion (Howeson), and that there is immediate access to it (Brotherus), meant that the world as experienced could be documented on the pages there and then. One set of sketchbooks of course falls under a particular kind of unrestricted access: those made by students as part of a body of work produced for assessment. Two of the artists interviewed, Howeson and Hogan, showed a childhood sketchbook where a teacher had made an evaluative comment regarding one or two of the drawings in the book.

Sketchbooks can also be placed in the private sphere because they are (3) *process* oriented in the sense that they are not finished works of art – this was stated by Brotherus for example. Sketchbooks often remained unfinished, as Scrivener observed. Inglis pointed out that in sketchbooks he would not intervene with things – they would be left as they are and not be improved[359]. It could also be seen that sketchbooks are part of the process because they are not (usually) exhibited or sold on as other forms of art are. Raban indeed expressed his horror at the idea of somebody wanting to buy one of his books. Most of the artists talked about drawings or ideas in sketchbooks leading on to finished paintings or other works of art

[359] Inglis said this at the end of the interview after the microphone had been taken off but the camera was still rolling.

or architecture. Three of the artists diverged from this. For Lagom drawing was another aspect of his practice and his paintings were started off spontaneously without prior sketching. Raban seemed to start a sketchbook when he already had a project in mind. Effectively the research documented in Raban's sketchbooks did lead towards a final piece, i.e. a film in his case, but the idea *per se* was not developed from earlier sketchbook observations or notes. Wainwright's sketchbooks had a strong identity as a gathering tool for mementos locating him in certain places at certain times rather than a stewing pot for ideas to be developed further.

The *goal-oriented* aspect of sketchbooks places them into the public dimension rather than the private one. For many artists sketchbooks served particular purposes as discussed in Chapter 6; they were a means to an end. Hall, Hogan and Howeson would develop ideas and work towards a sculpture or a painting. Farthing would make bigger finished drawings from the quick drawings captured in his sketchbook. Raban would write notes in the sketchbook to collate the research material for his ongoing project. Brotherus would put different choices in the sketchbook so that she could choose the right one. Gilbert, Lagom and Scrivener would use the sketchbook to practice their skills. Shaw used her sketchbooks to communicate ideas to her business partner. A number of artists had made a specific drawing to show a particular thing they needed to buy or make or otherwise communicate to another person, a piece of furniture or studio equipment, for example[360]. However, Sandle said that he does not take sketchbooks to meetings; he would rather take a more finished drawing because, according to him, not everyone can read a sketch.

The last point in the private sphere in the diagram is sketchbooks' (4) *orientation towards relationships*. This is more ambiguous than the other points. It was seen in seven out of thirteen sets of sketchbooks that there were numerous drawings or photographs of family members. Brotherus had her wedding photographs in her book – it should be noted that particularly her early work was often autobiographical – and these led on to finished pieces of works. Gilbert had drawn his son; Howeson her husband or their dog; Hogan her family holidays; Sandle his mother; and Scrivener drew many family members while he was practising his drawing skills. Lagom had even developed a symbol for each family member to appear on the front page of his sketchbooks. At least five of the artists, Brotherus, Gilbert, Howeson, Lagom and Scrivener, had also created self-portraits in their sketchbooks. These self-portraits or drawings and photographs of the loved ones can be seen as evidence of the private manifesting itself in the form of relationship-oriented content in the sketchbooks.

[360] See 6.2.

These relationships could be seen echoed in the emotions and social sensibilities of the maker captured on the pages. Home life and everyday experiences were depicted in sketchbooks while no abstract policies or, for example, changes in the educational system or similar aspects from the public sphere seemed to appear[361].

The last point in the public dimension of the diagram is *'drawing(s) books'* which refers to books that can be seen containing finished drawings in them; drawings that can be taken out and displayed. The difference between these books and other sketchbooks is that they have been created as a set of drawings intentionally and with a clear idea that the pages would depict a particular topic or a view. Examples of books like this, still called sketchbooks but to me rather different to the others, are for example those books Inglis described as his 'drawing books' – where he would first prepare collages on pages and later draw on them with oil paints – or the paper Hall folded into a sketchbook to be taken away to the Swiss Alps for drawing. Robert Motherwell's 1988 publication *The Dedalus Sketchbooks* or Joseph Beuys's *Leonardo Sketchbook*[362] are good examples of a set of drawings in the form of a book rather than what I would call a sketchbook. Scrivener showed some books where he had bound together drawings made for example in life class to store them safely. Again boundaries are hard to draw when deciding whether a book should be called a sketchbook or a drawing book – the naming is often irrelevant. The point here is the intention; what the artist set out to do with a blank book. If they have a plan along the lines that they will only draw manhole covers in the book (Hall) or a set of still lifes (Inglis) then perhaps it is a drawing book. If they work in a book continuously over time without restricting it to a particular theme, then I see fit to call the book a sketchbook. What I am trying to demonstrate here is the way the public sphere can enter the world of sketchbooks as artists can intentionally create a set of drawings that are ready to be pulled out of the book and exhibited. Many sketchbook pages enter the public sphere when pages are cut out by the artist themselves or others perhaps after their death[363].

During the interview, and recorded on video, after our lengthy discussion Seppo Lagom decided to demonstrate how he makes one of his drawings. He proceeded to make a self-portrait with a black felt-tip pen; when it was finished, he pulled it off the spiral-bound book and handed it to me. Now the drawing has entered the public sphere as it hangs framed in my

[361]An interesting possibility for future research would be analysis carried on of sketchbooks made by artists living in different cultural regions. Do sketchbooks by artists living in different continents look different beyond the obvious visual references to clothing or landscape for example? How are prevailing socioeconomic, political and technological circumstances reflected in artists' sketchbooks?
[362] See Temkin 1993: 63.
[363] The dismantling of sketchbooks was discussed in Chapter 2.

studio[364], which I regularly open to the visiting public. Lagom leads me to one more point to be considered before moving on from the private/public-diagram. That is the issue of dating sketchbooks and drawings in them. Lagom dates and times his drawings right down to the minute when it was finished. This offers evidence in the sketchbook of how long it might have taken him to do individual drawings; that is, of course, if they were created in the same drawing session[365]. Lagom's systematic dating was an ultimate example at one end of the spectrum. Most of the sketchbooks had some dates marked on them or the artists were able to date them based on the content of the pages. Many of the artists had dates on inside covers, and some, like Hall and Brotherus, would move to the next book when the previous one became full. Scrivener did not have dates in the earlier sketchbooks but had started to add some in his later books. He explained that he did not think anybody would be interested in when they were made so he did not date the drawings. Scrivener's comment is pertinent as it raises the question whether by dating their sketchbooks artists are actually preparing for interest from outside. How aware are they that one day somebody might look at their books? Many of Sandle's sketchbooks are not dated and his pondering provokes further caution: "When is that dated? '76… I might have done it before. […] I might have been retroactive as I sometimes do that." Stephen Farthing's words ring loudly in my head: All artists lie! But surely if one decided to 'lie' about the dates in the sketchbook, it would not be to *themselves* but for the benefit of the *future audience*, their imagined public.

7.5. Summing up

The shifting boundaries of private and public were mapped out while a working definition, relevant to this research, was created in the form of Diagram 1. It outlines that sketchbooks belong to both dimensions of private and public, but it should not be forgotten that our (personal) understanding of these fields shifts constantly depending of the context. Ribbens and Edwards (2001: 772) pointed out that the public and private debate, often conducted in dichotomous terms around mutually exclusive and constructed categories, can be helpful, but at times it may be useful to develop a more complex, possibly layered, sense of overlapping and interpenetrating sites of social practices and orientations. This was acknowledged when these concepts were considered. The boundaries are not only blurry but also constantly shifting as we consider them through our own personal experience of the world. How artists,

[364] Lagom pointed out that the perforated rough edge should not be cut off. I had no intention of doing so as I agree with him that it is part of the drawing. It is a constant remainder how something private has entered the public world, a page taken out of a sketchbook.
[365] Lagom notes down the time when the drawing is finished so this only gives an indication of the time spent and is not an exact record.

or others, perceive (their) sketchbooks depends on their personal experience at that time and place. Personal aspects – such as sense of self or emotions – guide artists' perception of the nature of their sketchbooks and the way they are used. These of course are linked to the socioeconomic and sociocultural state of affairs, the politics of the day and the current 'trends' in fine art, education and so forth – the personal develops through life experiences and internal understanding but also under external influences. This was clearly illustrated in the study by Butt and Langdridge (2003) analysing the diaries of the comedian and actor Kenneth Williams (1928-1988). They argued that pre-reflective engagement with the social world has an effect on one's internal dialogue. Williams, who was gay, chose not to engage with his own sexuality even in his diary entries and was thus constructing a self-theory in the currents of social forces external to him. Williams was conforming to what was publicly acceptable at the time. The individual is understood here as a social construction that is made out of joint interactions with others. The public world, in the form of conservative moralism here, reaches into the private world of Williams. The narratives created are both personal and social constructions. (*Ibid.* 2003: 488-490.) It may seem that sketchbooks are a private space where artists can develop their inner thoughts and ideas but external factors strongly influence the choices made by them. Artists cannot escape the times they live in and the world will find its way into their sketchbooks. For example, the harsh realities of selling their work or exposing themselves to the market may have a bigger influence in their sketchbooks than they realise.

Sketchbooks have dimensions of both private and public in them – they might be private when worked in at home or at the artist's studio but they can become public in exhibitions or if they end up in archives. The possibility of public revelation of the content might have an effect on how artists use their sketchbooks. Most often sketchbooks are part of the process of working rather than the final outcome. An artist's own identity and sense of self may have an effect on whether a sketchbook becomes public, for example if he or she thinks that it is worthwhile to exhibit their sketchbooks: Are their sketchbooks 'good enough'? Personal feelings might be recorded in private sketchbooks but the development of ideas can be made public by publishing pages on a website, for example. Artists are most likely to see their sketchbooks as private spaces where they do not need to censor their thoughts or drawings, but at the same time they may well be aware of the interest others possibly have towards their sketchbooks – this brings sketchbooks to the public domain. Sketchbooks may even have been created with the public in mind: either as a set of finished drawings[366] or just being

[366] See Inglis in 5.7.

aware of the possibility of others "looking over your shoulder"[367]. A sketchbook can be a confessional space that is kept out of sight – it might still end up in the public realm due to the actions of the artists themselves, or indeed after their death.

Defining 'private' and 'public' in the context of sketchbooks and drafting Diagram 1 helped to focus the study of sketchbooks and drew attention to the wider cultural context where sketchbooks are being used and encountered. Making sense of sketchbooks in the context of private/public also highlighted a number of issues about sketchbooks that led to a deeper understanding of sketchbooks in general contextualising the practices of the thirteen artists interviewed and analysed as part of this study. Those issues will be discussed next, in Chapter 8.

[367] See Sandle in 5.10.

Chapter 8
SKETCHBOOKS: DEFINITION, TRADITION, IDENTITY

It has now been considered how the private and public dimensions might manifest themselves on sketchbook pages or how sketchbooks themselves might enter the private and public spheres. It has been well established that these are not clear-cut aspects – nor are the sketchbooks themselves unambiguous as objects or concepts by any means. Through the study of private/public in sketchbooks (or sketchbooks in private/public) it has been possible to assess this ambiguity in sketchbooks. Next I will expand this consideration further through a few selected aspects of sketchbooks that emerged during this research as particularly significant for this discussion. They will further highlight the blurred boundaries of sketchbooks and expand the study beyond what was presented in the description of the thirteen interviews conducted and the sketchbook usages described in Chapters 5 and 6. It was observed that the artists interviewed had developed very personal ways of using their sketchbooks. Their sketchbook usage was first and foremost practical and purposeful, in the sense that using sketchbooks was seen as an uncomplicated way of recording ideas and documenting observations – the sketchbooks were always at hand. Sketchbooks are socially constructed objects. In this chapter it will be revealed that sketchbooks do not escape strict definitions solely in the fields of private/public; they can be generally hard to pin down when scrutinised closely. Difficulties in naming sketchbooks demonstrate this well, as will be shown. This will be followed by a consideration of the role of writing in sketchbooks, highlighting another grey area in them. I will then proceed to put forward an argument, through consideration of the longstanding sketchbook tradition and acknowledgement of the presence of internal and external expectations in sketchbooks, that sketchbooks may play an important part in the formation of these artists' identity.

8.1. Difficulty of naming sketchbooks

As mentioned in Chapter 5, Inglis said that nobody has seen his sketchbooks and that he "just assumed" they are private. However the complexities about understanding and defining sketchbooks were clearly illuminated in the Inglis interview. He admitted that he does not actually call his books sketchbooks – even though he had earlier reaffirmed that he keeps sketchbooks. According to Inglis he has 'drawing books', the ones he works in at the studio, and he also keeps 'notebooks' – he even had a book he referred to as his 'train notebook' because he would work in it during his regular train journeys. The properties of the books were different, as the drawing books tended to be spiral-bound A3 size with heavy paper

while the notebooks were smaller A5 books with lined paper. Also, the content was different. The notebooks had both writing and drawings in them, mostly executed with a biro. There were written and drawn references to other artists' works or notes on ideas for Christmas cards as well as drawings based on observations (but not necessarily drawn from observation) developed in a sequence of sketches. Both recto and verso sides of pages were used. On the other hand, in the drawing books the pages had been treated more like individual drawings. Often all recto sides would be covered in collage and later a set of drawings in oil paint would be made over the sequence of pre-prepared surfaces – the verso sides were not used. Sometimes these drawing books would end up taken apart and the drawings would be reassembled together in a bigger piece of work. The drawing books by Inglis "represent an idea, [...] not just a passing thought" and were full of drawings of still lifes or landscape – nothing else would be found in those books. The sketchbook, or the 'notebook' as Inglis called it, would be used to record "whatever happens to be passing through" the artist's head. The strategies Inglis used with these two sets of books differed from one another. This was not a problem, but the naming of the books proved to be more complicated. Inglis also presented some books he called "true sketchbooks" where one idea would have been explored exclusively, he explained, leading on to a piece of work, for example, a mural painting. I am proposing that this ambiguity with naming sketchbooks or pinpointing what actually is a sketchbook is an important part of understanding sketchbooks and the defining issues around them. This difficulty indicates how the *concept of keeping a sketchbook* is loaded with expectations and assumptions with a heavy weight of tradition – most notably in the form of Leonardo's famous notebooks.

The way the artists spoke about their books suggested that they identified themselves as "sketchbook keepers" but when speaking about their books they were often reluctant to refer to them as sketchbooks. The naming was blurred, and shifted even during the interview. Hall for example referred to the books he used constantly as sketchbooks but when he had to differentiate them from the books he used occasionally for recording only a specific topic – such as Swiss landscapes or manhole covers during a trip to Italy – he changed the naming. He adjusted the naming so that his constant companion was renamed as a 'notebook' and the books devoted to a particular topic were now referred to as 'sketchbooks'. According to Hall the books taken to particular places for singular use only were not "true notebooks". Both Inglis and Hall had used the word 'true' in relation to their books – Inglis described certain books as 'true sketchbooks'. This suggests that both Inglis and Hall had preconceived ideas about sketchbooks and qualities attached to them. Lagom, who had different types of books

and filing systems for them[368], referred to the books he writes in daily as 'diaries'. Based on their physical qualities – A4 spiral-bound with lined paper – I would refer to them as 'notepads' rather than 'diaries' but the term Lagom used[369] when referring to them is defined by their *usage* rather than their shape, size or the quality of paper.

8.2. Writing in sketchbooks

The difficulty of finding the boundaries of sketchbooks and defining them is also illustrated by Hogan's answer to a question as to whether there could be a sketchbook without any drawing in it. Hogan does not believe it possible – she is willing to accept a broad definition of drawing but points out that it can become too broad, up to a point when everything is drawing.[370] After all a sketchbook is made out of paper and that implies you need to write or draw in it, she says. While working on this research I often felt that the role of writing in sketchbooks or the relationship between drawing and writing was very intriguing[371]. The way each artist used his or her sketchbooks was reflected in the synthesis of their drawn and written marks. Hogan says that because sketchbooks are made out of *paper* that implies they need to be written or drawn on, but by including writing she does not completely reject the possibility of a sketchbook that has very little or no drawing[372] in it. This brings us back to the definition of drawing and what the relationship is between drawing and writing. In her study on Sir Joshua Reynolds's sketchbooks Giovanna Perini (1988) identifies the relationship between the drawings and the writing as the most difficult and interesting part of the study of the sketchbooks. Reynolds's written notes have repeatedly been published, yet the

[368] His sketchbooks are mostly A5 heavy paper books and have drawings in them. Lagom also writes daily in books he calls his diaries. Those are A4 spiral-bound books with lined paper. His third set of books is work related – also A4 lined paper books – and documents everything to do with exhibiting his works. A4 diaries and work related books are stored in their own boxes.

[369] The Lagom interview was conducted in Finnish and he uses the word 'päiväkirja'.

[370] Hogan is implying here the danger that if "drawing is everything, then it is also nothing – or at least nothing special" as Anita Taylor (2008: 11) put it.

[371] As a visual artist I am tolerant of multiple meanings, interpretations, tonal variations and further complexities that a written or drawn language may have but I felt my own limitations as a researcher when considering the amalgamation of drawing and writing in sketchbooks. I believe that an understanding of language and linguistics would be beneficial when conducting further research in this field. It was possible for me to approach writing in a similar way to drawing without an anxiety of *having* to understand it. This I believe was an essential relief because much of what is written in sketchbooks might not be legible or might be recorded in personal code-language. The role of writing was more of an issue to be understood when looking at sketchbooks in archives where the artist was not present to provide a meta-text in the form of a dialogue between themselves and the sketchbooks (i.e. what I have called the 'sketchbook-reflections' in this research). As a bilingual person I have experience of switching between languages in my sketchbooks. I move between drawing and writing in English or Finnish. The language I choose to use depends on the context and which language I am thinking it in. I switch to Finnish when I write things I would be embarrassed to share – even though I see my sketchbooks as private. Furthermore – perhaps curiously – I 'hide' my (Finnish) written notes in my drawings if I want to be absolutely certain that nobody will understand it – often this includes myself, as the drawn/written notes become incomprehensible when I have forgotten the context they were made in.

[372] Hogan uses the word 'drawing' here in a context where its meaning is not problematized but can be understood to refer to drawings of things seen or imagined, marks on paper that *are not writing*. For a discussion on definition of drawing see for example Petherbridge 2010: 7-8, 16-19.

drawings are largely unknown. Analysis of the relationship of the two, together with further study of Reynolds's collection and library, would help us to gain a fuller understanding of the artist, proposes Perini. (*ibid.*: 160.) The interrogation of the drawing/writing relationship falls beyond the present thesis but I have been informed and inspired by a number of publications exploring this very issue, starting with Paul Klee's *Pedagogical Sketchbook* (1953) where drawing and writing are used democratically in his instructions for Bauhaus students. In *Lines – A Brief History* Tim Ingold (2007: 122) concludes that writing is line-making rather than a verbal composition; hence it is a special case of drawing in which *what is drawn comprises the elements of a notation*. In an exhibition catalogue *The Drawn Word* editors Farthing and McKenzie (2014) offer a number of viewpoints on drawing, writing and communication from experts in a range of disciplines exploring how drawing relates to writing and how they can work together to enhance literacy and understanding. Sufficient to conclude here that I share the view all the above promote[373] that writing can be seen as drawing and that a drawing can be created by written marks. This is in line with my broad understanding of drawing outlined in Chapter 3.

I found myself constantly questioning the importance of 'drawing'[374] in sketchbooks during this research. Like Hogan, I also though that sketchbooks ought to have drawings in them but I was aware that this preconceived idea was not straightforward due to the shifting boundaries of the concept of drawing itself. I was able to explore these concerns when working with the interview material and particularly with sketchbooks by Elina Brotherus. Her books contain mostly writing and photographic images. While reviewing the material I constantly asked myself whether I was actually looking at sketchbooks or something else – were these notebooks instead? Despite the fact that the pages had writing on them rather than drawing, I strongly felt that I was looking at sketchbooks. What made these books feel like sketchbooks? I concluded that it was *the way* Brotherus used writing. The text outlined ideas for potential photographs, listing poses and locations to be considered, possible titles, lighting conditions and so forth. Perhaps the best way to describe this is using the phrase "words painted a picture" of the planned photograph. The combination of photographs stuck on the pages with the handwritten notes enabled me to visualise Brotherus's ideas in a way similar to how I was able to see sculpture ideas developed in, for example, Nigel Hall's sketchbooks. A question as to whether sketchbooks had drawings in them was not relevant. What seemed to link the drawn and written marks in sketchbooks was their ability to capture a sense of *potential development and unfinished thoughts*.

[373] See also *All Writing is Drawing* by Serge Tisseron (1994).
[374] 'Drawing' is used here in its narrow sense as marks on a two-dimensional surface creating a representational image or an abstract composition; drawing is seen as *not-writing*.

I will briefly contemplate the two other lens-based artists, William Raban and Chris Wainwright. When considering the role of drawing in her sketchbooks Brotherus said that photographers rarely draw[375]. The sketchbooks by these three artists undoubtedly had less drawing and more text in them than the other books. Raban combined lengthy written notes from archives with schematic drawings of the river Thames or camera angles, for example. This was collecting information that would inform and shape the project and help in making technical decisions, hence supporting the development of the final piece. It was more challenging to fit Wainwright's books under these defining properties where sketchbooks were seen to capture potential development and unfinished thoughts. They mainly consisted of name-cards etc., memorabilia stuck on the pages, except when he had used a book on location – such as on a ship during a voyage – where there was nothing but thoughts, his and his fellow travellers', to collect. When considering Wainwright's sketchbooks as part of the bigger picture and his practice, it becomes clear that his small A6 containers indeed fit in with this thinking when they are seen as part of an ongoing project to map out Wainwright's travels and life experiences. They are not linked to separate artworks but should be seen as part of a great project recording his journeys as an ongoing durational artwork.

8.3. External expectations and tradition

It has been stated before that a sketchbook and "keeping a sketchbook" is a socially constructed concept. The discussion presented above around the difficulties of naming the books reflects the preconceived – yet constantly shifting – ideas about their meaning. Butt and Langdridge (2003) observed[376] in their research on the diaries of Kenneth Williams that the prevailing public opinion had such an effect on the actor/comedian that he constructed a self-theory, captured in his diaries, rejecting his own sexuality. The influence of the pre-reflective engagement with the social world on Williams's internal dialogue was recorded in his diaries, essentially a private space. The narrative created was a personal and social construction. This could be seen as a negative example of how the public sphere entered the diaries, making the author censor what might have been his true feelings. It could also suggest that Williams was aware of the possible future interest in his diary entries, so chose to comply with the publicly acceptable views on homosexuality. Perhaps artists are unable to escape (real or imagined) expectations the outside world places on them even on the pages of

[375] Brotherus here refers to marks on a surface; the traditional way of considering drawing as traces on paper.
[376] See 7.5.

their sketchbooks. I will now consider these expectations; how they might manifest themselves and why they may have been constructed.

Much of the promotion of sketchbooks has occurred along with the promotion of drawing[377]. Publications such as John Locke's 1693 *Some Thoughts Concerning Education*, or Sir Joshua Reynolds's *Discourses* published for the first time complete in 1794, and John Ruskin's 1857 *The Elements of Drawing in Three Letters for Beginners* gave strong support to the practice of drawing. Ruskin also urged an artist never to be without "a small memorandum-book in the breast-pocket, with its well-cut, sheathed pencil, ready for notes on passing opportunities"[378]. In his *Twelfth Discourse* Reynolds talks about the importance for a painter of referring to nature as well as other artists' work – this material should be collected in a portfolio, or indeed a pocket-book:

> "[…] I would recommend to every artist to look over his portfolio, or pocket-book, in which he has treasured up all the happy inventions, all the extraordinary and expressive attitudes, that he has met with in the course of his studies; not only for the sake of borrowing from those studies whatever may be applicable to his own work, but likewise on account of the great advantage he will receive by bringing the ideas of great artists more distinctly before his mind, which will teach him to invent other figures in a similar style." (Reynolds 1794: 183.)

Sketchbooks are part of art school tradition – at times sketchbook work has been seen as a central tool for learning and training and other times it has been pushed to the sidelines. It has been revealed that many of the artists interviewed talked about their art student days and how they were encouraged to keep a sketchbook. Many of the sketchbook practices started off at that time but were later developed into more specific, individually meaningful and useful methods the artists had developed while being part of the tradition of sketchbook keepers.

Shaw said that some places are impossible to depict as they are too difficult to draw satisfactorily. Lagom talked about his struggles of portraying what he called the "air" in his drawings. During the interview Shaw condemned many of her drawings as not very good sketches. Her frustration seemed to be about a genuine desire to capture that particular 'something' of the places visited and buildings drawn. She was very critical of her drawings – completely unnecessarily as far as I could see but perhaps it was the trained architect's eye that saw the faults. Of course Shaw's comments could have been part of the embarrassment as she opened up her private sketchbooks for the scrutiny of others. Inglis referred to some of

[377] For a short review on phases of drawing instruction see for example Seymour Simmons III 2011: 39-44 or *'Drawing and Learning'* by Deanna Petherbridge 2010: 210-233.
[378] Ruskin 1857: 82 (ebook paragraph 118).

his drawn explorations of Sterling Ruby's drawing as "silly" and said that his art school sketchbooks were an "embarrassment". These comments suggest value judgement and that the artists had some established standards in mind which they compared their drawings to. I am not suggesting that this is something they did constantly – only Sandle had scribbled out some drawings in his sketchbooks – but probably they were critical of their own sketchbook drawings as they were sharing them publicly with me and suddenly value judgements entered the picture. Undoubtedly this was closely connected to their personality – from what I can tell both Shaw and Inglis are modest in their demeanour generally, whereas Sandle, whose character is ballsier, did not apologise about his drawings. During the interview Sandle said that he struggles with drawing and finds it difficult. Sharing sketchbooks was a new situation to the artists and many showed their nervousness in laughter or perhaps in being critical. In Wainwright's voyage sketchbook the excitement of seeing his first iceberg shows in his enthusiastic notation, the writing is bigger and scrawled more quickly across the page. Seeing his own excitement on the page made Wainwright fluster. He pointed out that in sketchbooks there are comments that can be simple, often kind of childish things that record very direct experiences[379].

Many of the artists interviewed had picked up their sketchbook habit either as a young art student or already as a child. It was seen as a valuable practice. Wainwright, whose sketchbook use was periodic, expressed admiration for his old teacher whose sketchbook habit was a daily activity. On the whole, value judgement about keeping sketchbooks was not directly expressed but was implicit[380]. Brotherus talked about her interest in learning about other artists' thoughts and Shaw mentioned how she tries to promote sketchbook practice amongst her architecture students. Brotherus, Gilbert, Sandle and Scrivener discussed their love for Renaissance artists and their drawings. When analysing the material I started to feel that this link between the appreciation of Renaissance art and sketchbook keeping indicated the appreciation of tradition and draughtsmanship these artists shared. This view was strengthened by the dislike and frustration expressed towards computers by Brotherus, Sandle and Hall. Renaissance tradition is closely linked to the birth of an idea of the artist as a divine individual, a genius, manifested so enigmatically in Leonardo da Vinci whose notebooks are widely known and published nowadays. I propose that by keeping

[379] It seemed to me that Wainwright's excitement on the page communicated forcefully his feelings at the sight of his first iceberg. For a moment, during the interview and later when watching the video, I was transported to the deck of the ship with him through that recorded excitement.
[380] It was, of course, already imbedded in the fact that these artists kept sketchbooks and were willing to share their practice.

sketchbooks the artists interviewed – like the rest of us sketchbook keepers – may well be buying into the idea of being like Leonardo, a true Renaissance man (or woman).

Renaissance Italy had seen the crucial shift from artisans belonging to craft guilds developing into artists who were creative and learned personalities, admired not just for acquired skills but also for innate ability that could be called talent or even genius today (Barker *et all* 1999: 7). In the 16th century the adjective *divine* was applied to Michelangelo (Blunt 1994: 48). The role of an artist was closely tied to the position of what we now know as 'fine arts' amongst liberal arts (Blunt 1994: 55; Barker *et all* 1999: 9). Several treatises were written which were important to this development; amongst them was *Lives of the Artists* written by the artist and writer Giorgio Vasari in 1550[381]. Individual personality and experience is celebrated in this text that became perhaps the most important ancestor to the modern art historical monograph. (Barker *et all* 1999: 22).[382] Richard Sennett (1993: 261) also expressed this idea of artists – together with politicians – as special creatures with superior personalities allowing them to actively display their emotions in public. Undoubtedly the idea of artists as special creatures with talent and permission to express emotions is an appealing concept to identify with for any artist working today.

When Miriam Stewart organised the 2006 exhibition *Under Cover: Artists' Sketchbooks* at Harvard's Fogg Art Museum she observed that sketchbooks have remained surprisingly unchanged over the years since paper has been readily available to artists to work on. "Artists from all eras have confided their travel sketches, figure studies, and notes of every kind to their sketchbooks."[383] According to Petherbridge (2010: 217) notebooks and sketchbooks are more than a resource, as they legitimate practice and are a significant record of the sacralised activity that helps to construct the formulation of 'Artist' – even today when such indicators of specialness and otherness are regularly debunked.

8.4. Sketchbooks as a space for developing identity

If indeed the artists who say that they keep sketchbooks see themselves (subconsciously) as part of the long tradition starting from the *'star pupil'*, Leonardo, what does that mean to the

[381] A revised and expanded edition was published in 1568.
[382] See also Wolff (1981: 26-48) *The Social Production of Art.* London & Basingstoke: Macmillan Education; and for broadening the discussion Linda Nochlin's 1971 article *Why Have There Been No Great Women Artists?* In Nochlin, L. (1989: 145-158). *Women, Art, and Power: and Other Essays.* London: Thames & Hudson; originally published in New York: Harper & Row.
[383] See Harvard Art Museums here: http://www.harvardartmuseums.org/about/press/exhibition-sketchbooks-harvards-fogg-art-museum-provides-glimpse-artist-work

development of their artistic identity? Calling Leonardo a 'star pupil' here is intentional, as the consideration cannot ignore two topics I see closely related to sketchbooks and the concept of artist-genius: that of the unfinished qualities of a sketch and continuous learning as indicators of the presence of 'genius'. The ability of the rapid sketch to reveal the thought processes of the artist has been remarked upon throughout history, Petherbridge acknowledges (2010: 26), stating that even today sketches continue to be regarded as the touchstone for evaluating the talent or 'genius' of an artist. An indicator of greatness was the renewal of creativity throughout an artistic career by continual learning through drawing – as testified by the mythic representation of the elderly male artist continuing to learn until the very end of his life and therefore defying death by the freshness of his genius[384] (*ibid*.: 210). In the light of these thoughts from Petherbridge, an ongoing sketchbook practice can be seen as a space created for continual learning – indicating 'greatness' – and the book contains sketches that retain the notion of 'genius'. Traditionally 'genius' has found spontaneous expression in the uncontrollable urge of an artist to jot down sketches on scraps of paper or any convenient surface (*ibid*.: 45).

I argue that the public sphere enters sketchbooks on many levels, not least as preconceived ideas of what sketchbooks are and what it means to be part of the long tradition of great, perhaps 'genius', sketchbook keepers. This (sub-conscious) thinking undoubtedly has some effect on how artists see themselves, where they place themselves, or what they would like to achieve. All these issues will be part of the experiences shaping the artist's identity.

Alison Bain's 2005 research *Constructing an Artistic Identity* explored the intricate relationship between self and work.[385] She decided to focus on contemporary visual artists because it is "a profession where status is ambiguously defined and has shifted through history and where artistic labour is seldom recognized as 'real' work"; thus artists' professional status "is derived largely from construction and maintenance of an artistic identity and its effective communication to others". Bain claims that artists' occupational identities are not learned through workplace cultures and everyday social interactions but through myths and stereotypes because individuals tend to work in isolation in largely unregulated environments. Bain discusses the importance of work as a defining feature of the contemporary society and points out that it is central in understanding how people choose to identify themselves. The article does not offer actual examples from the interview material of the myths and stereotypes affecting the artists' occupational identities but offers a convincing

[384] Sandle's struggles with drawing fit into this idea.
[385] She studied 80 professional visual artists in Toronto, Canada.

argument as outlined above. Bain presents another art historical overview of how the role of the artist has changed and how the mythical figure has been constructed. (Bain 2005: 25-28).

The development of the artist's identity is a complex issue and can be approached from different disciplines. Gecas (1982) presents the developments in self-concept theory and research in social psychology, outlining that 'self' refers to a process of reflexivity and the 'self-concept' is a product of this reflexive activity. The self-concept defines how the individual sees him- or herself as a physical, social and spiritual or moral being. 'Identity' comprises the meanings attached to the self and the content and organization of self-concepts. (*Ibid.*: 3, 10) A positive artist identity already gained in childhood became a part of the foundations for artists' professional lives (Hatfield *et all* 2006). The importance of role models and testing provisional selves against internal and external feedback helps in professional adaptation (Ibarra 1999[386]). By the 18th century the Grand Tour played an important role in the education of the architect (Ambroziak & Graves 2005) – and some artists too – offering the traveller education and inspiration for a lifetime (Darley 2008). This would undoubtedly be an experience that would shape their professional identity. Of course art making itself is an essential part of the process of finding one's identity, in the form of sketchbook keeping (Haltman 1989) or journalling (Moon 2006). A drawing is an autobiographical record – seen, remembered or imagined – of one's discovery of an event (Berger[387] 2008: 3). Sketchbooks can offer a perfect space for reflection and identity development as described above. Perhaps they are particularly suited for supporting this development as they can be taken around, constantly kept at hand, and they offer a sequential record of reflections. Ryan (2009) described these specific qualities as sketchbook's portableness, surface and sequence[388]. Observations on life, reflections on surroundings, memories can be recorded and organized in sketchbooks. Works by other artists who act as admirable role models can be drawn and analysed; travels can be documented and lessons learnt. Cultural knowledge is important as a basis for the appreciation of art (Gombrich 1975; 1995) and similarly artists' prior understanding of

[386] Ibarra (1999) conducted two qualitative studies of junior consultants and investment bankers undergoing a career transition. She proposes that the adaptation involves three basic tasks: 1) the importance of role models to identify potential identities; 2) experimenting with provisional selves, 3) internal and external feedback. These findings are transferrable to other fields: artists using sketchbooks as a space for experimenting, or being inspired by other artists' sketchbooks could be further explored against this framework.

[387] In another book *Bento's Sketchbook* (2011) John Berger makes an interesting attempt to "see through the eyes" of another artist, the 17th century philosopher, Baruch Spinoza, who was a keen draughtsman and carried a sketchbook but only his writings have survived. The book is a mostly written record of Berger's experiment of creating a sketchbook while taking inspiration from Bento. It could be seen that Berger is using his own artistic understanding in an attempt to absorb the earlier artist's identity through drawing.

[388] Ryan (2009: 90) compared sketchbooks to other media, outlining that film or video offer sequence and portability but not surface; painting with a small canvas offers portability and surface but not sequence; a large studio may offer surfaces that might be made in sequence but not portability.

sketchbooks in general will guide their own approaches.

In his article *All Writing is Drawing* Serge Tisseron (1994: 41-42) describes repetitive graphic patterns or scribbling on a paper not only as procedures waiting for inspiration or ways for the mind to find some distraction but also as a means of investing the page as a metaphor for the container of thoughts; the hand is appropriating the space, exploring and organising it to its own possibilities. A sketchbook can be a convenient container for thoughts where pages are already a part of a bigger whole, no longer blank or pristine. Artists' identity grows, shifts and changes under many external and internal effectors. These changes and nuances are reflected in the work the artist creates. Through its sequential nature and the fact that a sketchbook is worked in over a period of time, it is not only a container of thoughts in one moment but preserves a trace of experiences, feelings, memories, information and knowledge gathered. The essentially sequential sketchbook retains in itself the experience of time as well as motion (the strongest visual appeal to attention according to Arnheim 1954[389]: 304). The sketchbook is a record that the artist can return to and be reminded about events, people and places. It works as a mirror reflecting back the artist's older self and it could be argued that it assists in the process of defining the artists' self-concept and development of their identity.[390] During the interviews many of the artists – Brotherus, Hall, Inglis, Shaw – said that they had not realised something before. They discovered, there and then, a new connection between things in sketchbooks; hence their sketchbooks helped them to see things differently. Sketchbooks are a reminder, a memory aid, supporting the reflective process.

8.5. Sketchbooks belong to both the private and public spheres

The fact that these artists agreed to share their sketchbooks could be seen as another strong indicator of the public dimension in sketchbooks. This is an intriguing contradiction: Artists are familiar with publicly showing their artwork and seeking contact, maybe dialogue, with an audience. Sketchbooks are part of their private world as expressed by a number of the interviewees and verbalised so pertinently by Hogan: sketchbooks are completely private

[389] Sketchbooks could be seen as a curious hybrid between art forms Arnheim describes as "the immobile shape of a painting or statue and the body of a dancer in motion". Any visual object is a dynamic event, outlines Arnheim, and proceeds to describe the essential difference between these two kinds of artistic media. It is not that one is based on time – dance, play – and the other on space – painting, sculpture – but that the sequence in which the parts of a composition are to be related to each other is prescribed by the work itself in the dance or play, whereas, it is not in a work of painting or architecture. (Arnheim 1954: 305-307) Sketchbooks perhaps propose the order in which the compositional parts could be experienced – when leafed from cover to cover – but allow the viewer freedom to approach it differently, and dip into those parts they like and in any order they fancy. This could be a factor in the enigmatic quality of sketchbooks; their "hidden life" as Clarke (2014: 216) put it.

[390] For a discussion on how art making supports an identity change which is accompanied by feelings of empowerment see Olivia Sagan (2015). This research on narratives was conducted with mental health service users who are also practicing artists.

and here we were filming them! The novelist and critic Thomas Mallon (1984: xvii) refuses to accept that anyone would write a diary for oneself. Mallon believes that an audience will turn up: "you're counting on it. Someone will be reading and you'll be talking. And if you're talking, it means you're alive." Perhaps the artists were only waiting to be called upon. Of course there were some who declined my request[391]. This I find reassuring, as it confirms the notion of sketchbooks as a private entity well worth a closer look.[392]

Olivia Sagan (2015: 71) proposes that her research participants, artists in the mental health context, were seeking a coherent narrative identity by telling their stories as they took part in her research project. This could perhaps be transferable to artists taking part in this sketchbook research. My interviewees probably did not agree to be interviewed so that they could have an opportunity to find a coherent identity, nor even to reflect on their own artistic identity. They might have thought of it as a good excuse to dig out their old sketchbooks, and some revealed that they had been thinking about their own sketchbook practice, being curious about it themselves. Many were glad at the end of the interview that they had done it – they felt positive about having talked about their sketchbooks and said that it had been *useful*[393] to reflect on their own practice. Sketchbooks were a shared interest and we were one step closer to understanding them better.

In this research, I propose that sketchbooks partly belong to the public sphere and not only to the private one where we are used to placing them. These dimensions are slippery. Sketchbooks are almost impossible to exhibit; so says Clarke too (2014: 216), yet later he claims to have "laid bare for all to see" sketchbooks in *The Secret Laboratory* exhibition (*Ibid.*: 218). Artists themselves are free to make choices about whether their sketchbooks enter the public forum or not. They can keep their sketchbook private or selectively share parts; they may self-censor themselves, as seen in diaries by Kenneth Williams; or reinvent themselves and lie for the benefit of their presumed future audience. They may use their sketchbook as a confessional space to come clean and purify themselves. Keeping control gets harder after the maker of the sketchbook dies; some prepare for it by destroying their sketchbooks or bequeathing them to archives and collections.[394] One of the most powerful sketchbooks I

[391] See Chapter 4, FN 146.
[392] Sagan (2015: 71-76) presents an interesting consideration of also those who chose not to take part in her research.
[393] Rudolf Arnheim called for 'useful' artistic research; see 3.3.
[394] Finnish visual artist Kaija Kiuru systematically destroyed her diaries by making them into paper pulp and a series of works. "Kiuru revealed that she had been writing diaries since the age about seventeen but had now stopped and actually destroyed those diaries. I questioned this and she explained that they were personal, often written when she was going through difficult times, and she did not want anybody else to read her private thoughts from times when she was working through these problems. She also put forward a question: did she not

reviewed was at the Tate Archives collections by artist Keith Vaughan. He was dying of cancer and kept writing in his journal as he committed suicide in 1977. Online search reveals that this sketchbook has now been digitalised[395] and the pages are available for study on computer screens all over the world.

The artists interviewed for this research appreciate sketchbooks and see them as an important part of their art practice. They are part of the longstanding tradition of 'great' sketchbook keepers and follow the footsteps of the genius Leonardo. Visual evidence for this continuum is easy to find in sketches themselves. Their attributes – hurried or untidy lines of pen or crayon on small pieces of paper, tenuous washes of watercolour, rough cross hatching – have changed very little since the time of Leonardo (Fish & Scrivener 1990: 118). The descriptions of the sketch in different periods have remained amazingly consistent: speedy, exploratory, spontaneous, abbreviated, unfinished, etc. (Petherbridge 2010: 26). Leonardo's sketchbooks still provide a visual exemplar to others for what a 'great' sketchbook looks like. His notebooks have been studied, translated, compiled and published widely[396]. They themselves are an excellent example of how private and public dimensions meet in sketchbooks. Leonardo did not get around to publishing anything when he was alive; he was "more concerned with thinking about everything avidly than anything finally" (Mallon 1984: 163-164) but worked towards publishing his notes in treatises on numerous topics (Kemp 2001: 4). Sometimes in Leonardo's books there are notes for himself to expand a particular section[397] for example (Wells 2008: xxviii) and elsewhere he directly addresses the "O reader!"[398] (*Ibid*.: 3), obviously preparing the text for publication. Leonardo defended his inability to read original texts in Latin by attacking men of letters for relying on the writings of others rather than thinking for themselves. He relied on experience and believed that it brought wisdom – without it there was no foundation. (Wells 2008: xix[399]) This interest in experience begins to explain the thousands of sheets of notes and images investigating the

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have more right to her personal thoughts than somebody else? While there was no reason for me to disagree with this viewpoint I did ask her about the possible future family members, for example grandchildren, wanting to learn about her life. Kiuru was adamant that as so much of her diary writing was about processing negative issues in her life it would not be interesting to anyone; or the family members would indeed get to know a rather unbalanced and grumpy form of her." (Personal correspondence 01/12/11; my notes from a phone conversation.)

[395] It can be viewed here: http://www.tate.org.uk/art/archive/tga-200817-1-62/vaughan-journal-number-sixty-two/241

[396] The list of publications is long and can be found, for example, in Thereza Wells (2008: xxxvii-xxxix) which is a good introduction to the notebooks but only in written form as a limited number of Leonardo's drawings are reproduced amongst his writings. For an overview of the survival and loss of Leonardo's notebooks see the *Introduction* in Martin Kemp's 2001 edition (first published in 1989) *Leonardo on Painting*. Leonardo's books are customarily referred to as 'notebooks' and not 'sketchbooks' by Martin Kemp, McCurdy (1938), Irma Richter (1952), Wells (2008), and for example on the websites of Victoria & Albert museum and the British Library.

[397] "Here I shall continue and discuss […] then put them in order in their places when drawing up the work" in Leic. 25 i.e Leicester Codex; Bill and Melinda Gates Collection (Wells 2008: 371).

[398] C.A. 119/327 i.e. Codex Atlanticus; Biblioteca Ambrosiana, Milan. (*Ibid.*: 371).

[399] For Leonardo's words see Kemp 2001: 9

world around Leonardo (*Ibid.*: xix). It possibly also reveals why Leonardo worked in sketchbooks and why he might want to carry one with him. Experiences are best captured immediately in the fleeting moment. Carrying a sketchbook around means that you are ready to jot down ideas and observations as they strike you.

Titian Ramsay Peale's sketchbooks[400] were a composite self-portrait and a space for him to develop his identity (Haltman 1989: 40). I agree with this proposition and the interview material in this research supports this view but it is not the whole story. It has been discussed here how sketchbooks could be positioned in the dimensions of private and public. There was enough evidence within the interview material to suggest that at least some of the artists are fully aware of the possible future interest in their sketchbooks. Perhaps it should not be claimed that sketchbooks 'reveal' the thinking of the artist or that they capture artists' 'private thoughts' on their pages. When artists are aware of possible future interest in their sketchbooks they might censor their entries in their sketchbooks or they might even use sketchbooks as a performative space. Sketchbooks may become a place where artists put on an identity and respond to not just the internal but also the external expectations. Those could vary from internalised ideas of what it means to be an artist – having to be productive and improve skills perhaps – to external criteria that might keep changing constantly. The external criteria might be manifested in educational practices – either promoting or marginalising sketchbooks – or in museum curators including sketchbooks in exhibitions, or it could be highlighted in sudden interest in sketchbooks by collectors, pushing their selling prices up. The external expectations are unlikely to be clearly announced and they might be modified by changes in economic and political situations, cultural climate and government policies. These effects trickle down slowly and it is hard to detect whether they show up directly on sketchbook pages. Earlier in Chapter 7[401] I wrote that home life and everyday experiences were depicted in sketchbooks, while no abstract policies seemed to appear. The interview material collected in this research offered a wealth of material of internalised sketchbook practices and personal approaches adopted by the interviewees.

It has been proposed that the public enters the sketchbook pages in the form of external expectations, as a weight from the past generations of sketchbook keepers. This was illustrated in the comments from the artists interviewed when they expressed their admiration for Renaissance artists or in their continuous attempts to improve their own skills. It has been proposed that sketchbooks belong to both dimensions, private and public,

[400] See 7.4.
[401] See 7.4.

and that 'the public' or external expectations may have an effect on the ways artists use their sketchbooks. Against this thinking I propose that we, the viewer, should question whether sketchbooks are any more revealing than other artworks might be. They may be done over a period of time – which indeed makes a sketchbook an intriguing document – but they may well be created with the audience in mind, or even worse, constructed as a false document. Perhaps they are indeed a place for privacy being performed, a site for self-confession – truthful or falsified.

Chapter 9
RESEARCH FINDINGS, EVALUATION AND FUTURE RESEARCH

9.1. Research summary

As stated in the Introduction, the intention of this research was to make sense of how contemporary artists use sketchbooks so that further theoretical understanding of sketchbooks could be gained and my practitioner's understanding could be deepened and externalised. I conducted interviews with artists about their sketchbook practice in order to be able to answer the research question which was finalised as: "Can shared and individual characteristics be identified in the sketchbooks of contemporary artists that will lead us towards a better understanding of the functions of the artists' sketchbooks?" The recordings of the interviews were not only analysed as research 'data' but also used as raw material to create an artwork, a video installation called *Thirteen Narratives By Thirteen Artists About Their Sketchbooks.* In the final PhD exhibition mounted at the University of the Arts London in April 2016, the videos show the artists' sketchbook pages on the screen as the audience hears their voices narrating the 'sketchbook-reflections'. Videos of varied duration are looped in the exhibition and their audio tracks blend softly in the space,[402] creating a sense of multiple narratives weaving into one another; shared practice is highlighted in similar statements and differences can be picked up in the spoken narratives as well as on the screens.

An approach was developed whereby the interviews captured the dialogue between the artist and their sketchbooks – or as proposed earlier, a dialogue between the artist and their former self discovered on their old sketchbook pages. The initial broad research questions, "Why do artists use sketchbooks and how do they use them?", were answered in Chapters 5 and 6 through thick description and triangulation so that it was possible to identify both individual and shared sketchbook practices. The literature review and the analysis of the interview material helped to formulate further questions. Thorough work was conducted with the interview material, using analysis, editing and writing within the general understanding that this was artistic research and at the heart of things was drawing. Through those steps it was possible to answer the research question about shared and individual characteristics that could be identified in the sketchbooks of contemporary artists and would lead us towards a better understanding of the functions of the artists' sketchbooks. In Chapters 5 and 6 sketchbooks were introduced and defined as practical, purposeful and

[402] The exhibition hanging and audio were tested in the *Sketching Sketchbooks* exhibition at Westminster School Art Department gallery in November 2014.

personal, with a further set of specific usages identified in the artists' interviews. Sketchbooks were understood as multipurpose tools, spaces for recording. In them personal approaches and possibilities were found and 'not knowing' or a 'need' was fostered. Sketchbooks were seen as books about life, a constant companion and a travelling companion. They revealed thinking on pages, acted as a repository of feelings, covered an obsession, and were an aid to memory, a storage space, and a communication tool.

In the course of this work a discovery was made that sketchbooks that have traditionally been seen as private might have a further public aspect to them. This view offered an unexpected entry point for further examination of sketchbooks and it was then considered: What can be learned about the private/public nature of sketchbooks and how does that alter our understanding of the Sketchbook as a socially constructed object? In Chapter 7 a framework for private/public was developed and an argument was put forward as to how sketchbooks fitted in both dimensions, the private and the public. It was suggested, in Chapter 8, that sketchbook keepers might be buying into the notion of being part of the great sketchbook tradition in the long line coming down from Leonardo da Vinci and his notebooks. It was also revealed that different names have been used intermittently for these books. This should not be seen as a problem because the focus of this study has been on the *concept* of the sketchbook and the naming was a side issue. A caution was put forward that we should perhaps stop pretending that sketchbooks reveal the thinking of the artist or offer us an insight into their ways of working. On the contrary, we should be aware that sketchbooks could be used as a space where the artist might perform, construct an identity, and in extreme cases create a falsified personality.

9.2. Critical evaluation: trustworthiness and usefulness

It was outlined in Chapter 3 that trustworthiness and usefulness would be appropriate measures for this artistic research project. I have made every effort to make this research transparent as I have described steps taken along this research journey. My voice is present and I have tried to clearly establish my approach and beliefs – I see that as important because we cannot escape who we are and through our personal understanding of the world we can make the kind of art and research we do. I have conducted this research as an artist and through this process of interpretation I have come to understand sketchbooks better; furthermore, I have come to understand the world around me and myself better. Triangulation has been used throughout the process where the artists' 'sketchbook-reflections' have been compared to the visual material recorded on the video and different

working methods have complemented one another. However, there are a number of issues I must draw attention to in this critical evaluation. I will do that next.

9.2.1. Limitations of the interview methods

The fact that there was no plan in place as how the interview material would be used when I set out to conduct the interviews can be seen as problematic. However, this could also be seen as a strength because the topics emerged from the interviews themselves and shaped the process as I went along. I did not have a set list of questions when heading to the first interview – they developed during the interviews and were used as a check list to make sure all the topics had been covered. When out in the field conducting the interviews, I tried to balance prompting the artist to talk about their own practice while showing the sketchbook pages, and moving from the detail on the pages to talk about their own practice on a more general level. This was occasionally challenging, as there were moments when the artist started to describe each page in detail. At those moments asking more general questions about their practice moved the discussion along. What I see as a further strength of this material is the balance created between looking at the sketchbook pages and the verbalisation of the sketchbook practices. The sketchbook pages make the story told, the narrative created, very personal for the artist – hence we get less talk based on acquired theories of drawing for example. It is a grounded story. The material is a mixture of immediate reactions and more reflective thought around the concept of keeping a sketchbook and what it might mean to the artist. Many of these artists have taught art at some part of their career and undoubtedly that has had an effect on their theorisations; it is possible that 'sketchbook rhetoric' inhibits them and that is reflected in their talk. It is that learned rhetoric I hoped to get beyond in this research project.

Undoubtedly I missed some opportunities to ask further questions that could have shed light on aspects that were later seen as particularly interesting. I believe that such topics were the use of computers and also the relationship between writing and drawing in sketchbooks. Relying on the sketchbook pages to move the narrative along could be criticised for preventing the artist sometimes from seeing the 'bigger picture', the forest for the trees. On the other hand there was enough evidence – particularly from the Farthing and Wainwright interviews as well as from some of the early interviews – that when the camera was pointed towards the interviewee, i.e. the 'talking-head' framing was used, they reverted to speaking the sketchbook rhetoric, repeating the phrases often heard before, and the talk happened at a more general level. In those general comments evidence was found corroborating previous

sketchbook research – phrases such as how in a sketchbook we can see the artist's thinking on the pages – but they could have been comments that were made without any real connection to the artist's actual sketchbook practice. Hence, I believe that the framing used was significantly important in making this project what it is.

The informality of the interview situation could be questioned, as well as my conscious decision to show my appreciation of the work seen in sketchbooks to the artist interviewed. In the Sandle interview I made a comment, "I love the drawings, I think they're fantastic". Other similarly positive comments, such as "these are great", were used particularly at the beginning of the interview to encourage the artist to get started. Naturally occurring utterances as part of a dialogue were not possible because I conducted the interviews on my own. I was holding the camera and looking through the camcorder's LCD monitor while paying attention to focus, framing and lighting conditions. Small positive sounds of encouragement had to be avoided for the quality of the audio recording, nor was I able to smile and nod due to practical considerations of operating the camera. Instead I expressed admiration early on and explained that I would avoid making further comments to preserve the quality of the recording. My main task was to listen to the interviewee attentively, and for most of the time I managed to do that. In two interviews some lapses happened. I asked Eileen Hogan the same question twice. During the interview with William Raban I put forward three questions he had already answered. Once I ask Raban why his sketchbook is wet immediately after he has explained that he used his sketchbooks while sailing on the river in wet conditions; similarly I ask him whether he takes the sketchbook to the library after he has explained different notes taken down in different libraries; and I ask him if he takes the sketchbook out when he is filming when it already is perfectly clear that Raban does exactly that. Of course a part of the reason for asking such questions is to spur the interview on and get the interviewee to talk about such usage of the sketchbook more but I confess that hearing these questions on the recording made me cringe. Undoubtedly such mistakes could have been avoided if I did not have so many things to consider at the same time.

9.2.2. Practice informing research and limitations of the research sample

When I worked through the editing/analysing phase – these processes happened simultaneously – Stephen Scrivener quizzed me in his thorough style about whether the research methods were applied systematically and with rigour. I had developed a set of principles for editing, as described earlier in Chapter 3, and they were applied as the 'sketchbook-reflections' footage was reduced to shorter video artworks. Effectively I was

conducting analysis of the material at the same time as I was creating art – this could indeed be seen as a weakness of this research but I propose that on the contrary it gives this project *vigour*[403] and is an appropriate approach in an artistic inquiry project because the art practice informed the research and *vice versa*. I see this connection between research activities – thorough investigation, interrogation of the research material and analysis – and the artistic way of knowing, that is gained through practical experimentation at close range rather than observed from a distance[404], at the heart of research based in artistic enquiry. According to Leavy (2009: 2) both art and science are grounded in exploration, revelation and representation, and work towards advancing human understanding.

When working with the video artworks – aiming for about ten-minute videos but ending up with slightly longer ones – on three occasions I made alterations to the developed editing principles, i.e. to the steps taken as part of the analysis (which led to writing the accounts of each of the artist's sketchbook strategies), as I went along[405]. The Farthing interview has already been discussed as an example of this in Chapter 3. In the Brotherus interview I used a shot of one of her published books as a cutaway, edited over the sketchbook footage as Brotherus refers to this printed publication.[406] This broke two of the established editing principles (the 'rules', as I kept calling them): the chronology; and keeping the video and audio in sync – but I felt it made the reference clearer and visually demonstrated what Brotherus was talking about. Hence it enhanced the quality of the content communicated. This was a moment, as described by Pauwels[407], when by 'deviating' from the reality a comment could be made about it. Effectively what happened in practice was that I kept reviewing my editing principles, the steps of analysis, throughout as I made progress with the interview material. I had gained a confidence in them that gave me structure to proceed systematically but with the necessary flexibility that I see as an essential part of the artistic process. I remembered how Claudia Mitchell – who writes about using visual tools as modes of inquiry, representation and dissemination in the social sciences – encouraged colleagues and students to 'make it up' in their interpretative process (2011: xiii). Mitchell explains that she does not mean "pulling something out of thin air" but rather encourages work with visuals that creates a generative space for looking and then looking anew.

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[403] Spelled 'vigor' and adopted from Leavy (2009: 16) who cites Sinner, A., Leggo, C., Irwin, R., Gouzouasis, P. & Grauer, K. (2006: 1252) *Arts-based education research dissertations: Reviewing the practices of new scholars.* Canadian Journal of Education, 29(4), 1223-1270.

[404] This description is developed from Juha Varto (2015) who writes: "Taiteellinen toiminta ei ole kaukaa tarkkailevaaa (ei teoreettista) vaan lähietäisyydeltä kokeilevaa (praktista)." My translation: "Artistic process does not observe from a distance (theoretically) but experiments at close range (practically)."

[405] The Gilbert and Sandle interviews were edited at an early stage while the editing principles were still being developed.

[406] See Footnotes in 3.4.7.

[407] See Chapter 1.

The third interview where the editing principles were adjusted according to the needs of that particular interview material was the Wainwright interview. In the process of reducing the 'sketchbook-reflections' footage towards the final video I noticed that there was a point in the interview where the naturally occurring talk from Wainwright seems to cease and I start asking more questions. By going through the material I discovered that Wainwright has effectively communicated his sketchbook practices before that point. Therefore I decided to edit the final video from the first part of the 'sketchbook-reflections' when Wainwright talks freely about his sketchbook usage. This decision also helped to keep the duration of the video manageable. More precisely, in that interview, Wainwright's talk moves to a more general level as he answers the questions put to him; as discussed before, the same thing happened with Farthing as the video camera was pointed at him. This discovery actually endorses my argument about the benefits of letting the sketchbooks lead the dialogue in the interviews. It is perhaps worth pointing out that when the interview material was reduced to the 'sketchbook-reflections', i.e. the footage that was directly linked to the artist's sketchbook strategies, the interviewees that "kept to the topic" for the most part of their interview were Farthing, Wainwright and Shaw[408]. All three have well-established careers in education, so one can assume they are used to verbalising creative working methods, but this does not mean that one can place uncritical confidence in their words. Judith Carroll (2004) reminds that artists' beliefs about their practice may be neurotically opaque within their reports; Carroll encourages us to challenge these in her study about the artist teacher.

The selection of the interviewed artists should also be considered here. Attention has already been drawn to the limitations of this research sample in previous chapters[409]. It was pointed out in Chapter 4 that demographically the group shared characteristics and cannot be seen as a cross-section of our society, or even the local community. These research findings are relevant in the context of the European and North American art historical canon and educational tradition, but I would like to believe that what has been learned about sketchbooks here is transferable to other cultures in the sense that a sketchbook can work as a personal tool when an individual is making sense of their life situations. The fact that the sample is homogenous might have had an effect on the research findings drawing attention to certain issues due to their regular appearance in this research material. With a more diverse

[408] See Chapter 3.4.6. and Appendix IV. The percentage that the 'sketchbook-reflections' formed of the full interview recording varied from 40% to 72% and Wainwright, Farthing and Shaw interviews were reduced to 71-72% of the original duration. This meant that for most of the time they kept talking about sketchbook strategies, even though they might have moved from a personal level to a more general level as described in the case of Farthing and Wainwright.
[409] See Chapters 1; 3.4.4. and 4.2.

group of participants the themes identified in the material could have been different.

A further addition to the homogeneity of the thirteen artists included in the final exhibition is their connection to the University of the Arts London where five of them hold a professorship. It was not my intention to interview professors at the UAL but as I made initial contact with many of them at university related events – exhibitions and talks – it is not surprising. Presenting such a select sample may be seen as a weakness of this research, if we presume that these professors repeat the educational jargon of their institution, but the research material revealed highly individual methods of sketchbook use and it was possible to go beyond the generalisations of the sketchbook rhetoric. On the other hand, this select sample offers some views on the practical understanding of the sketchbook amongst a small number of the UAL professors. It has been acknowledged that sketchbooks have traditionally been seen as important in an educational context (Petherbridge 2010: 217). All of the artists interviewed are well-established in their careers and many regularly exhibit internationally. My request to interview Farthing and Scrivener, two of my PhD supervisors, for the project might be seen as controversial but at the time of conducting the interviews I did not yet know how the material would be used. I saw no real reason to exclude them from the final exhibition; on the contrary, their interviews were as valuable as any of the others. The fact that they are included in the sample gave them further insight into the process and strengthened their position to be able to offer critical support. The whole team, including Olivia Sagan, has much debated how the project could move forward, embrace the quality of the material, and be a successful artistic inquiry responding to the demands of 'academia' without forgetting the 'art' at the heart of the project.

9.2.3. Pleasure and usefulness of this research

I felt that presenting the words of the artists themselves was an essential part of the process of putting forward the thoughts of the participants. Exposing their sketchbook pages was part of disseminating the research findings through the video installation, where shared themes can be seen and connections between artists can be identified. This written thesis supports the artworks created by outlining the analysis of the material and reporting the methodological approach used; it reports the artistic research journey. Its descriptive nature grows from the need to be transparent about the research methods used and also from the point of view that thick description is a tool of analysis and categorisation. Description was a key analytical question for Harvey Sacks who developed Membership Categorization Analysis – categories, that are not neutral, are used and selected when events or persons are referred

to[410]. This was kept in mind even though Conversation Analysis (CA) and Membership Categorisation Analysis (MCA) were only considered briefly when choosing the methods of analysis[411]. It was felt that the material was too vast to be analysed through these approaches, but categorisation of shared themes and identification of sketchbook practices used by the artists offered an effective entry point for reviewing the material. The categories established are not neutral, they were generated through a particular researcher and the stance taken in this research – i.e. my own understanding as an artist-researcher – and hence should be scrutinised with that in mind.

I should also point out that I took great pleasure in listening to the artists and viewing their sketchbooks. As discovered, the previous research often suggests that sketchbooks can offer an access point to the way artists think; therefore it is no surprise that I felt it was a privilege to have access to these sketchbooks. I acknowledged that this had an effect on me as a researcher and because of this awareness I was able to be reflective of my reactions. I made an informed decision to rely on hermeneutics of faith, rather than turn to the hermeneutics of suspicion, even though both approaches were present in this research as in any other. The radio presenter, journalist and arts advocate John Tusa gives an engaging account on using interviews to explore creativity in his book[412]. He presents the enjoyment of the process by both parties. Tusa believes that many artists enjoy talking about what they do. According to Tusa a number of the interviewees told him that they learned something from the experience of talking as they were being interviewed. Tusa lists a number of factors contributing to what he sees as the success of these interviews: there was no journalistic topicality; he had previous direct experience of the works by the artists interviewed; he was prepared and aiming for a discovery of something unexpected. He depicts the experience as a dialogue and points out that he felt free as the interviewer describing this as being true to the person being interviewed. (Tusa 2003: 266-268) In Tusa's account I can identify my own pleasure in listening to the words of my interviewees and I recall my own joy, similar to Tusa's, in discovering unexpected topics or thoughts during the interviews. I felt a similar sensation of achievement when the artists interviewed voiced their surprise about something they discovered in their own sketchbooks. Many artists said that they "had not realised…" something while they were going through their sketchbooks, for example reappearing themes. Wainwright made a comment that reviewing the sketchbooks had been useful – more than two years after the interview he told me that he was using his sketchbooks slightly

[410] See for example Peräkylä and Ruusuvuori 2011: 532-533.
[411] See 4.5.
[412] Tusa's *On Creativity* BBC Radio 3 series was published as a book in 2003.

differently and that they contained more drawing[413]. During this research I wondered why an artist would share their sketchbooks and undoubtedly the opportunity to talk about their work, and the pleasure associated with it, was one of the reasons.

This brings me right back to the proposal by McNiff (2013: 6) – quoting Rudolf Arnheim – that a suitable measure of the value of research based on art enquiry is its usefulness. I outlined in the Introduction that this research aims to be useful for those who are interested in sketchbooks and inform other researchers working on related fields. I was also hoping to be able to put across something useful for those working in education. I trust that I have been able to demystify some beliefs regarding sketchbooks that will help educationalists understand the tool available to them better and provide them with some practical ideas to be used too. I have come to believe that assessing sketchbooks in art education is not as problematic as I sometimes felt before starting this research. This study should be useful for those interested in artists' creativity as insights can be gained from looking at sketchbooks, even though it has been outlined here that a certain amount of suspicion should be kept in mind when studying sketchbooks. Anybody who is engaged in researching sketchbooks will find a wealth of references and observations to be considered. In Chapter 5 information about thirteen contemporary artists and their sketchbook practices was presented in written format and in the final exhibition installation further insights are offered.

9.2.4. Boundaries of this research

The sketchbooks were not looked at in the context of the rest of the artist's practice. This is due to a conscious decision made to keep the sketchbooks tightly at the centre of this study. The contextualisation comes from the interview narratives and not from studying the artist's *oeuvre* in general. If fewer interviews had been analysed, more attention could have been paid to the rest of the artist's practice and perhaps a more in-depth understanding could have been gained about why a particular artist had developed certain sketchbook practices. Maybe more information could have been revealed about the relationship between the artist's art studies, their chosen technique, personality and life experiences. I can see that as a rewarding enquiry for future research.

Finally, I want to acknowledge two distinct fields with a long tradition of sketchbook use that have been mentioned in this research without focused attention. Sketchbooks have played an

[413] This refers to notes in my SB PhD10, p. 111 from 07/05/14 at the *CCW Graduate School: Substrate Symposia*. Chris Wainwright confirmed that he still keeps sketchbooks – his interview recording finished with him pondering what might happen with his sketchbook habit – and commented that there are more drawings in them.

important part in art education and as tools for architecture students and practitioners alike. Some of the research material used here comes from these fields of art education and architecture. A decision was made not to report on these areas separately due to their specific demands and the necessity of linking sketchbooks to the wider core issues in these fields such as learning objectives, assessment, historical developments of training and so forth.[414] It is acknowledged that art students and teachers as well as architects are avid sketchbook users and indeed they are represented in the interview sample as well.[415]

9.3. Dissemination of research findings

Presenting the research findings in the form of a video installation together with this written thesis was seen as appropriate on many levels. Publicising the discoveries, the content of sketchbooks, taps into the heart of an inquiry about the private or public nature of sketchbooks. The exhibition implicitly questions these issues further. Setting up the installation was an important component of the research and two exhibitions were organised[416]. In those exhibitions the distinction of research and making art was blurred and how to 'act knowledge' was explored in a way I considered to be a success. The comments from the visitors were positive, including remarks that the exhibition was "engaging, entertaining and good to look at"; it was judged to be informative with an "aesthetic edge to it". The potential use of the material in a pedagogical way was identified. The artists interviewed had been given an opportunity to perform to the camera as a light documentary style was used while the relationship between the book and the maker was explored in an uninterrupted manner. In the exhibition it was possible to experience sketchbooks as part of the creative process; they were also presented as objects to be seen by people. This insight into sketchbooks was explored and interrogated in artworks made that emerged from the deep understating of the subject matter gained. In the exhibition something often perceived as private was made public; something seen as part of the intimate creative process was turned into a public event. These sketchbook exhibitions function as public/private spaces

[414] For further reading on sketchbooks in schools see for example: Hall 2000; Robinson *et al.* 2011; Robinson, G. 1999 & 1993; Fahey 1996; and in early education Thompson 1995. For using sketchbooks in further education see Moon 2004 & 2006; Gilbert 1998; Scott 2007. For 'how to' instructions aimed at Art pupils see Allen 2011; and further education see Maslen & Southern 2011:48. For sketchbooks in architecture see for example: *Le Corbusier sketchbooks Vol 1-4* 1981/82; Farthing (2009) *The Sketchbooks of Nicholas Grimshaw*; or Ambroziak & Graves (2005) *Michael Graves – Images of a Grand Tour* offers a good introduction with supporting essays including a categorization of architects' drawings: the referential sketch, the preparatory study, and the definite drawing (p. 236-240).

[415] Some concerns about whether creative skills of children are being fostered are expressed, for example, by Bronson, P. & Merryman, A. 2010. *The Creativity Crisis* (Newsweek); and by Robinson, K. 2006. *Do School Kill Creativity?* (TED-talk). I see that sketchbooks have much potential to be used more in schools, allowing children to develop their own personal sketchbook strategies; the books can become practical tools for them to use, helping them to take initiative and responsibility while purposefully exploring the topics they are studying.

[416] Initially in 2014 to test the juxtaposition of four videos; the final PhD exhibition was arranged in 2016.

where the audience is invited to experience a body of work and make sense of it through their own prior understanding and knowledge of sketchbooks.

In the exhibition the sound buzzes away in the background as multiple voices speak at the same time[417]. This cacophony of multiple narratives hits you as you enter the exhibition. At first it is hard to distinguish any details when a wealth of moving images and flow of words surround you. Even though a stationary video camera has been used to film the sketchbooks, there is constant movement on the screens and projections. The visitor has to engage with the installation as they move around. They negotiate their way in the space as they are faced with a constantly changing perceptual field offering them a phenomenological experience of the world of sketchbooks. At first it feels overwhelming, but by positioning oneself in a suitable manner in the exhibition the visitor can make sense of each narrative told by the sketchbook keepers. The audio is kept on a low level and the individual story can be heard only by standing in a certain spot in the gallery. I aimed to create an installation that requires active participation from the viewer, to emulate the experience of looking at sketchbooks in real life where pages need to be turned and the object needs to be held. The installation further challenges the thinking around the issues of private and public by drawing the viewer to a close proximity of the video (projection and the speakers) as we are focusing on individual narratives. The sketchbooks are projected larger than life-size – in this exhibition the usual intimate viewing experience of sketchbooks has been transformed into something that can be shared publicly. The sequential nature of sketchbooks is reflected in the time-based nature of the videos themselves. The installation challenges the single-channel authority with its multiple screens and presents a constantly changing ensemble of looped videos. The experience is never the same.

The research findings that have been discussed in this thesis text are further communicated in the installation. The individual personal working methods are visualised and verbalised, while it is also possible to spot practises that are shared by a number of artists. Pauwels emphasised the importance for the audience of understanding what they are looking at. Ruby's audience, undoubtedly often a specialized one, would be understanding and able to make sense of his digital multimedia hybrid.[418] The videos presented in this research can also be seen as hybrids; they are works of art created in a research context. Pauwels (2002: 153) points out that the media-literate observer has different positions or formative systems to

[417] Speakers are used throughout the exhibition instead of headphones. It is acknowledged that viewing the videos in isolation (through headphones) is also a powerful experience.
[418] See Chapters 1 and 3.4.2.

choose from when approaching a 'video-article'[419]. These different viewpoints are interesting ones and I have considered them carefully when planning the final exhibition installation. I have identified different positions a viewer can take. Firstly, the installation and its videos can be experienced from the point of view of a sketchbook keeper who is particularly interested in, and relates to, the sketchbooks presented in the videos. These sketchbook keepers can be experienced practitioners or novices alike. They could be called 'artists and designers' but they could of course include others not comfortable under that heading. Secondly, the installation can be viewed and experienced from the point of view of a researcher who would be interested in considering how visual methods have been used to make an argument and to present research findings. They may or may not have previous understanding of sketchbooks. This group should be reading the exhibition and the thesis text closely together. Thirdly, there could also be a more general viewer with no particular interest in sketchbooks or research but who encounters the exhibition. They would read the installation in the gallery context and this could be called the point of view of a 'general public'. Their experience might be removed from the sketchbooks and focus instead on the life experiences described by the artists and seen on the pages of the books. They might focus more on the intertwining voices and how the interviewees' stories mix with one another in the space as the narratives are heard from different parts of the gallery.

9.4. Future research and collaboration

Along with this written thesis I have identified a number of aspects to sketchbooks that would be worthy of further research. The relationship between the drawn and written mark found in sketchbook pages would be one; comprehensive studies on the sketchbook's role in art education or as an architect's tool would also be welcome. How different sociocultural environments are reflected on sketchbook pages could be an interesting comparative study, or indeed gender-oriented research on sketchbooks. Personally I am keen to explore the parallels of drawn marks on a surface and projected video artworks and I aim to externalise my practical understanding of these processes.

I would like to carry on working with the artists interviewed for this project. I feel that an opportunity to engage with them further has been missed due to the practical demands of

[419] In his article Pauwels (2002: 152-158) offers a detailed analysis of what he calls a scientific video-article, an older but noteworthy piece of research: *Mise en images d'un ritual. La messe catholique à la télévision française, un approche sociologique* [The Visual Representation of a Ritual: The Catholic Mass on French Television, a Sociological Approach] (1991) produced by the French sociologist Jean-Paul Terrenoire. It combines both visual and verbal elements resulting in a self-contained video.

having to bring this extensive research project to a conclusion. Hopefully further collaborative projects will emerge. The interview material, I feel, is special and there is much scope for further editing and exhibiting – again either in collaboration or with permission from the artists involved. The copyright issues were acknowledged in Chapter 3[420] and in the future they need to be taken into account and further negotiated when necessary. I believe that this material has much potential for different kinds of future use, mainly as exhibitions but also in an educational context. Those artists who were interviewed but not included in the final exhibition – Sakke Yrjölä, Paul Ryan, Andrew Bateman, Amanda Jorgensen – deserve further attention. Also, much material was collected in archives, particularly at the Royal Academy of Arts in London and the Ateneum Art Museum in Helsinki, which has not been fully explored nor reported here. It would be exciting to collaborate with those institutions by conducting further research on sketchbooks; perhaps new creative ways could be found to present some of their archived sketchbooks to the public. Conducting this research has had an effect on my art practice, shaping even those drawings that are not directly connected to this research. My intention is to further explore the possibilities offered by art practice that moves on the borderline of research and fine art in the field of drawing.

[420] See 3.4.4.

Chapter 10
CONCLUSION

In this research I have been looking for a coherent narrative on sketchbooks firstly to be discovered, understood and then externalised and disseminated. My analysis of the shared and individual working methods used in contemporary artists' sketchbooks that were identified in this research led me to believe that sketchbooks have a previously overlooked public aspect to them. The artists I interviewed mostly appeared to be unaware or even in denial over this and described their sketchbooks as essentially private but the sketchbook's ultimately dual role on the threshold of the private and public was uncovered when the interviews were analysed. This discovery offered an entry point for future sketchbook analysis and means for contextualisation of artists' sketchbooks. I have come to understand that the power of sketchbooks is based on the way they offer a practical and accessible space to record and work through everyday events and life as it unfolds around the sketchbook keeper. In their unobtrusive presence sketchbooks can capture moments in time and document one's life history in a special way; therefore they can offer a unique window onto the life of the artist it belongs to. Sketchbooks are sequential, socially constructed objects that effectively can write time and hold memories; they capture experiences, decisions made, places visited, people met and, importantly, feelings and emotions.

Thirteen contemporary artists' sketchbook practices were analysed, described and made into video works providing new understanding of the functions of the artists' sketchbooks. The tradition of keeping sketchbooks offers a reflective space to those who choose to engage in this practice. They can be part of the lineage of 'great artists' leading down from Leonardo and his sketchbooks. Keeping a sketchbook is likely to be a practice they see as an integral part of their artistic identity. It is likely that they have developed highly individual, personal and purposeful sketchbook strategies. The identity of a sketchbook is closely linked to the identity of the sketchbook keeper. Sketchbooks offer a space for self-reflection and growth. It is a place where meaning making can happen, leading on to understanding about oneself as well as the world around us.

Sketchbooks are often referred to as a private space or a space where the thinking of the artist is revealed; therefore they have been marketed as an entry point to gaining a better understanding of the artist in question. I have challenged that thinking and put forward an argument that perhaps sketchbooks should not be seen as 'revealing' because artists are, or can be, aware of the potential future interest in their sketchbooks. Many artists think of their

sketchbooks as a 'private' space but it has been revealed that this 'private' might mean many things varying from our individual understanding to the times we live in and the prevailing wider socioeconomic and sociocultural affairs. These boundaries shift constantly, as has been discussed at length. I still celebrate an opportunity to view an artist's sketchbook but I have grown a little sceptical, a little suspicious, about the meaning of the story told on the pages. Sketchbooks can be used, and undoubtedly are being used, to perform an identity, to confess secrets that are meant for self-promotion, to hide as much as to reveal.

Not everybody is impressed with sketchbooks and the connotations they might have. Finnish visual artist Kaija Kiuru expressed this in her reply when I asked her if she keeps sketchbooks. "Ah, those little black books?", she asked and declined, no, she did not need them because she plans her work in her head. Something in Kiuru's tone of voice made me think about the values placed on sketchbooks, the expectations and prejudices attached. She asked me a pertinent question, "Who are those sketchbooks *for* anyhow?", drawing attention directly to the question whether sketchbooks are actually for the artist themselves or for somebody else, the public.

An important aspect of sketchbooks is their sequential nature. They are a space where many different aspects of life – whether drawn, written, or stuck in – can be brought together within the same covers. Some of the artists interviewed for this research had occasionally used separate books for different purposes but for most of them sketchbooks were a mixture of everything, "whatever happens to be passing through" their heads, as Inglis put it. They did not separate work from travelling, nor plans for artwork from drawings of family. The fact that these different aspects of life come together within the same covers is important and enables these artists not only to represent, but also to create, as poignantly explained by Shaw. Keeping a sketchbook was seen as a process where discoveries were made while working in them.

This research makes a contribution in a number of fields. Sketchbooks are widely used but I have not come across extensive comparative studies similar to my research. Most research and publications focus either on sketchbooks by one artist or present some pages from a large number of artists without in-depth analysis or comparison. The sketchbook practices examined in this research should be considered in the wider context of research conducted in the field of drawing; they can further our knowledge of the drawing approaches and other working methods of these thirteen contemporary artists. Due to the number of artists interviewed, it is possible to draw some general conclusions about how contemporary artists

in similar fields use drawing and sketchbooks as part of their practice. The creative artefact, the PhD installation, must also be seen as a basis of contribution to knowledge in the field of drawing and video art. It grants the artists an opportunity to share their sketchbook narratives and invites the viewers to see for themselves. This artistic research brings together drawing and video, not only as art practices but also as research approaches, hopefully opening up further cross-fertilisation of these two fields. Finally, there is a contribution to the field of research based on artistic enquiry – be that called artistic research, practice-based or practice-led research or something similar – where research practices are being developed and debated in a lively manner at the moment.

This artistic research has put forward an interpretation and understanding of sketchbooks based on the discoveries made while working on contemporary artist interviews recorded on video. It has considered sketchbooks as a concept with connected practices, its characteristics, and the understanding of what it means to 'keep' a sketchbook (that is a regular habit with particular tactile qualities as sketchbooks are carried around, held, looked through, and stored away safely). It feels that this research will carry on, perhaps in a true hermeneutic style where there is no end, only a deeper understanding. The installation exhibition is an important moment signposting the end of the PhD research even if my exploration of sketchbooks will carry on. One stage of this process comes to an end and opens up different avenues for further art and research. Bochner and Ellis (2003: 507) pointed out that the product of art as inquiry, be it a poem, an article, a dance or a painting, is something to be used rather than something to be received; it is a means of inviting others to consider what it could become. I offer this as an invitation for a further debate.

In the early 1990s big shifts happened in the ways art was produced, consumed and debated, according to Bishop (2012), when there was a growing interest towards participation and collaboration in art as artists oriented towards the social, overturning the traditional relationship between the art object, the artist and the audience. In that field artists were no longer conceived as individual producers of discrete objects but rather collaborators and producers of situations. While the audience had been previously conceived as a 'viewer' or 'beholder' now they were repositioned as a co-producer or participant. (*Ibid.*: 1-3.) Artists are constantly finding new ways to respond and understand the world around them. At the moment we are experiencing a worldwide insecurity and it is hard to see what may follow. It turns out that the information society has ugly sides to it. Inequality keeps growing and vast masses of people are dislocated. Creativity may have been used as a buzzword in government policies in the UK, but has it actually become an excuse to drive individualism further and

ultimately reduce everything, including education, to a matter of finance, as propositioned by Bishop (2012: 14-15)? How do artists position themselves in this world and how can they renegotiate the relationship between the art object, the artist and the audience – where are our boundaries of public and private?

It will be intriguing to see whether sketchbooks continue to be found in artists' handbags and pockets in the near future as new portable technological devices keep popping up. The changes and improvements to recording devices have been remarkable during the last seven years while I have been working on this research. It has been an interesting time to be conducting this study. It seems that now is the time when sketchbooks either vanish as part of an old, obsolete technology, or perhaps they have been rediscovered. Today sketching is unexpectedly banned in parts of important cultural institutions, such as Victoria and Albert Museum in London, while selfie sticks are getting more popular and accepted under the roof of the same institution[421]. I believe that sketchbooks have much to offer. They have potential as everyday tools that can help us all make sense of our life experiences. As the artists interviewed observed, it must be worthwhile to spend a bit of time recording, slowing down and thinking things through. Sketchbooks can offer a space where we can record observations, ideas and emotions; we can reflect upon and work things through in this space which we can make as personal and purposeful as we wish.

[421] "Sketching is permitted throughout most of the Museum, except in some temporary exhibition spaces due to loan restrictions. […] You are welcome to use mobile phones and selfie sticks in the Museum." http://www.vam.ac.uk/info/guidelines-for-using-the-galleries Accessed 13/08/16.

APPENDICES

APPENDIX I: List of facsimiles and books on Sketchbooks

A selection of published books on sketchbooks are listed here; further details can be found in the References. The numerous recent colourful books aimed at the general reader have been excluded from this list. See under *'Examples of books on sketchbooks aimed at the general reader'* for a few examples of those.

A list of published facsimiles that are close to the original size of the sketchbook:

- A 1910-1913 sketchbook by Egon Schiele (a numbered set of 1000 by Neue Galerie – this is perhaps the truest facsimile and holding it feels like holding the original sketchbook; 2005);
- a number of Paul Cézanne's small sketchbooks (1951, 1966, 1982);
- architect Paolo Soleri's sketchbooks (1971);
- Henry Moore's popular Sheep Sketchbook (1980);
- Jackson Pollock's last sketchbook (notebook/sketchbook; 1982);
- Samuel Palmer's sketchbook of 1824 (one of the two surviving sketchbooks by the artist; Butlin 2007);
- David Hockney's Yorkshire Sketchbook (2011).

Further facsimile editions in larger folio size and/or with a large proportion of text included:

- *Two Mondrian Sketchbooks 1912-1914* by Welsh & Joosten (1969);
- J.M.W. Turner's sketchbooks by Wilkinson (1972 & 1974) – now also available online on the Tate website;
- *the Notebooks of Edgar Degas* in two volumes by Theodore Reff (1976);
- architect Le Corbusier's sketchbooks in four large volumes (1981/1982);
- *Je Suis le Cahier* – The Sketchbooks of Picasso (Glimcher & Glimcher 1986);
- Vincent van Gogh book by Johannes van der Wolk (1987);
- further Cézanne publications: *The Basel Sketchbooks* (Gowing 1988) and the *Two Sketchbooks in the Philadelphia Museum of Art* (Reff & Shoemaker 1989);
- *A Degas Sketchbook* by Carol Armstrong (2000).

Books exploring sketchbooks where a selection of sketchbook pages have been published:

- Jasper Johns book by Varnedoe and Hollevoet (includes only 21 sketchbook pages; 1996);
- *Antony Gormley's Workbooks I: 1977-1992* (2002);
- architect Michael Graves's sketchbooks (Ambroziak & Graves 2005);
- *Luonnoskirja – The Sketchbook* by Yrjölä (even though it combines sketchbook pages from a number of graphic design students it has a feeling of a 'real' sketchbook due to its sympathetic binding, no hard covers; 2007);
- the Royal Academy of Arts publications: Sketchbooks by Nicholas Grimshaw (Farthing 2009), Jocelyn Herbert (Farthing 2011b) and Barbara Rae (2011);
- *Kurt Jackson Sketchbooks* (Jackson & Livingston 2012);
- *Derek Jarman's Sketchbooks* edited by Farthing & Webb-Ingall (2013).
- *Turner's Sketchbooks* by Warrell (2014).

APPENDIX II: J.M.W. Turner and paper

A number of studies on Turner explore his use of drawing and printmaking as part of his practice. In the 1990 Tate publication[422] titled *Turner's Papers: A Study of the Manufacture, Selection and Use of his Drawing Papers 1787-1820* Peter Bower discusses papers Turner used in great detail. The exhibition surveyed Turner's use of paper during the first half of his working life, documenting parts of his complex responses to the rapid changes and increasing sophistication of the design and production of materials for artists at that time. According to Bower, Turner's working life covered a period of great change in papermaking history. Many developments occurred in new raw materials and production methods, and the increasing competition from the newly developed papermaking machine forced the handmade mills to specialize in order to survive. The production of papers for drawing began sometime in the 1770s but became a major part of the handmade paper industry only at the beginning of the 19th century. In the 18th century considerable progress in artists' papers had already been made in the area of making fine printing papers for engravings. Throughout the earlier part of the century most plates had been printed on French-made papers but the various wars with France during the 18th century made the supply of these papers impossible. This together with the gradual development of an English Fine Paper industry led to an increased demand for British-produced papers. Until then there was no specialist drawing paper available for artists and they would have used anything suitable, regardless of the original use intended for the paper.[423]

Bower writes about paper and its manufacture in relation to Turner's career. The paper Turner worked on was all made by hand, except for a few occasions later in his career. Some of the individual quality and character of hand-made paper derives from its long and laborious process of production.[424] Early in his career Turner used papers mostly made from linen rag fibre with some hemp from ropes and sailcloth. The invention of Arkwright's Cotton Gin, in 1793, led to the wide availability of cotton clothing and materials in England and that would eventually filter through to papermakers a few years later. Many kinds of paper can be developed from the versatile fibres of linen and hemp, but cotton proved to be less versatile and caused considerable problems to both papermakers and users of paper in the first quarter of the 19th century.[425]

Bower acknowledges that whilst watermarks are always of interest, one must not place too much reliance on their evidence alone when trying to date or identify the origin of a particular sheet of paper as both names and dates can be misleading.[426] The size and style of the actual lettering and its location in relation to the edge of the sheet can be revealing. With sketchbooks, the orientation of the mark in relation to the spine and the dimensions of the page size can tell us how the papers in the book were folded and help in determining the original size of the sheet. This in turn is useful as papers were only made in particular sizes for particular uses. Bower's research revealed that Turner was particularly keen to work on

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[422] Published on the occasion of the exhibition *Turner's Papers* at the Tate Gallery 10th October 1990 to 13th Jan 1991.

[423] Bower 1990, pp. 11-12, 15.

[424] "The basis of all paper is cellulose fibre, derived from plants. In the western European tradition of papermaking such cellulose was rarely derived directly from the plant, but indirectly, from the waste of our culture, from materials past their useful life such as old rags, ropes, sailcloth and sacking. Whatever the precise raw materials used, all paper is made by breaking down vegetable matter into individual cellulose fibres and washing out the non cellulose matter present. These fibres are then held in solution in water and rearranged into thin flat sheets. In making handmade paper, a sieve-like mould is dipped into this solution and pulled out, allowing the excess water to drain through the wire, leaving the pulp on the surface of the mould." *Ibid.*: p. 17.

[425] The cotton itself was not the real problem but a combination of other issues discussed by Bower *Ibid.*: 17, 28; see also Murray, J. 1824. *Observation and Experiments on the Bad Composition of Modern Paper*.

[426] Watermarks were often copied by other mills, moulds changed hands and dates on the surface of the mould were sometimes not changed. *Ibid.*: 30.

writing papers as those occur both in loose sheets and sketchbooks that he had ordered to be made rather than bought from stock. The nature of the surfaces and the degree of sizing present in the papers Turner worked on indicate that his papers were made as 'writings', i.e. they were designed for the quill or the steel nib. He would also occasionally draw and paint on printing papers.[427]

The concept of 'drawing' paper was beginning to undergo a great change at the time when Turner first began drawing and painting. According to Bower the phrase 'drawing paper' had been in common usage amongst English artists from at least the middle of the 18th century but it did not originally refer to papers made specifically for drawing. It rather referred to any paper that artists found suitable for that purpose. The term 'Drawing' included watercolour work as well as chalks and pencil. By the end of the 18th century many mills were beginning to make papers specifically for particular uses – 'plate' papers for copperplate engravings first and a little later paper for drawing. By the end of the 18th century the British paper industry had undergone a transformation and there were many well-established larger mills producing an increasing range of very fine papers for a variety of uses. When considering Turner's choice of papers it is important to understand their properties and characteristics in the way he and his contemporaries would have done. When he started buying paper it was described quite simply as being for Writing, Printing or Wrapping. The industry was still somewhat haphazard in its description of many of its products even at the end of Turner's career.[428]

Turner would have been accustomed to seeing good quality paper from a very young age. In his earliest years he was living amongst many of the best stationers and paper supplies clustered around the Strand in London. Even the earliest papers he chose to work on were all – in their own ways – quality products, observes Bower. Through his training and working experiences and experimentation Turner gained a thorough understanding of paper and its qualities.[429] He did his first sketching tour on the Continent in the summer of 1802, taking advantage of the brief treaty of Amiens before another thirteen years of war with France started. In the three months of travelling, Turner produced some four hundred drawings while in France and Switzerland. He took some paper with him in the form of sketchbooks and some larger folded sheets, and purchased others on his travels, including French-made coloured papers – either in sketchbooks or as loose sheets – and Swiss-made white paper bound up into sketchbooks.[430] Turner's use of paper in the years after his return from the Continent reflects that paper was no longer as rare and precious as it had been in the 19th century. Turner continued to use a range of Whatman writing and drawing papers, similar to those he had used before. He seems to have been more concerned with developing the potential of papers that he already knew and trusted, and only some individual sheets he tried out show various technical improvements, particularly in the finishing of their surfaces.[431] The greater range of much higher quality coloured painting and drawing papers in the early years of the 19th century made little change to the nature of the tones and colours Turner chose to work on. Many of the surfaces that he prepared with his own colour washes repeated the 'drab' colours of the early wrapping papers.[432]

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[427] *Ibid.*: 30-31, 128.
[428] *Ibid.*: 39-40. Colours were white, brown, blue or drab (browns, buffs, greys, blue-greens and olive green), a purple paper was also made as a wrapping paper. Quality was described as superfine, fine, retree, or bastard (bastard was not always a description of the quality of the paper; occasionally it was used to describe an odd size or quality, a nondescript paper difficult for the Excise men to categorise in terms of duty payable). *Ibid.*, pp. 40, 43(4).
[429] *Ibid.*: 40-43, 59.
[430] *Ibid.*: 75.
[431] *Ibid.*: 89.
[432] *Ibid.*: 40.

From August 1819 to January 1820 Turner toured Italy, working in twenty-three sketchbooks. Paper research has suggested that they were all taken out to Italy by Turner rather than bought there. They are all of British-made paper from eight different makers. Four of these sketchbooks contain paper from two different makers. By 1819 the sizes and formats of artists' sketchbooks had generally settled into a particular range of sizes based on five sizes of drawing papers: 16mo, 8vo, 4to, and folio (referring to the times a sheet is folded) of Demy, Medium, Royal, Super Royal and Imperial (referring to sheet sizes).[433] With four exceptions, the sketchbooks Turner took with him on this tour do not conform to these specifications. They fall into three groups: Firstly, there are those that conform to the standards. Secondly, bound-up sketchbooks, most of which were made using Thin Post writing paper and were probably bought ready made, but which had been designed as notebooks rather than sketchbooks. Thirdly, books containing either prepared papers or combinations of paper or both. The bulk of the grey-washed papers in all these sketchbooks – regardless of their bound-up page size – is from one batch of paper, a Large Post Whatman watermarked 1814. It has been washed with colour before binding and thus indicates that this group of sketchbooks were bound up on Turner's instructions. Bower goes on to explain some details that allow certain deductions to be made when studying paper and bound sketchbooks.[434] The way paper has been cut and bound together indicates that the small sketchbooks made from the Smith and Allnutt and the William Allee papers were mass-produced. The nearly 2000 drawings produced on this tour would provide Turner with a library of references for the future, joining his other carefully labelled and kept sketchbooks.[435]

The first working paper machine was invented in 1789 by Nicholas-Louis Robert, though he gained very little from his remarkable invention. A number of disagreements surrounded the early years as patents were sought in France and England. Many English papermakers were interested in the new machine and considered converting their mills. William Balston of Whatman papers thought long and hard before deciding to continue making paper by hand. This may have been fortunate, as Turner appears to have had no fondness for machine-made papers. The partnership between Turner and Whatman papers lasted some sixty years, to the great credit of them both. In the period following the Napoleonic Wars there was a discernible reduction in the quality of all papers throughout Europe.[436]

[433] *Ibid.*: 113, 114(1): Demy 20 x 15 in, Medium 22 x 17 in, Royal 24 x 19 in, Super Royal 27 x 19 in, Imperial 30 x 21 in.
[434] *Ibid.*: 113-114: "It is sometimes difficult to ascertain exactly what the original size of the sheet was, when working with books such as these. But a combination of details can give one the details: the size and format of the book itself; the weight, bulk and texture of the paper; the number of pages in the book in relation to the number, and position in the sheet, of any watermarks present; the presence of the trace or remains of the deckle edge of the sheet, particularly if such traces fall in the same page as a watermark."
[435] *Ibid.*: 114.
[436] *Ibid.*: 122-123.

APPENDIX III: Sketchbook usage identified in literature review (Chapter 2)
* indicates the sources used to draw up the definition of the sketchbook presented in 2.7.

Author/researcher (year of study)	**Regarding artist (or period)**	**Sketchbook usage dentified. Answering the questions: How was the sketchbook used? For what was the sketchbook used? Sketchbooks were / sketchbooks contained:**
Fischel (1939)	Raphael	[identified sketchbooks informative value over individual drawings]
Kitson (1982)	Claude	a safe storage space
Welsh and Joosten (1969)	Mondrian	[Identified sketchbooks value for deepening understanding of the artist's thinking during a less well-known period]
DeGrazia Bohlin* (1979)	sketchbooks in 16th century Italy	learning tools, reference books and spaces for recording and preserving
Perini* (1988)	Joshua Reynolds	a practical tool to be used to gather notes and information; storing ideas for the future
Kirwin* (1987)	Worthington Whittredge (typical 19thC American artist who travelled)	a repository of ideas, a place to develop his powers of observation, and a graphic memento of his grand tour
Omoto* (1965)	Worthington Whittredge	1) preliminary and preparatory sketches; 2) detailed studies of particular isolated objects; and 3) 'subconscious notations'
Parker* (1975)	John Ruskin	direct observations of buildings (in the evening he would copy the most significant information together with his observations into larger sketchbooks); make notes from his source books (used a system to gather different kinds of info on versos/rectos)
Shelley* (1993)	John Singer Sargent	a topographical record of holiday; reflections of the contemporary artistic and cultural climate; explored problems in representation as well as in application
Reff* (1976a)	Degas	1) a group of objects with widely varied purposes, 2) a series of drawings, or as 3) a collection of documents Sketchbooks were used as 1) a means of recording an appearance 2) a way of visualizing the appearance of a picture planned or imagined or theorization of a position
Valentin* (1951)	Cézanne	1) figure studies (not including those after sculpture); 2) drawings of the sculpture known as *L'Ecorche*; 3) portraits of Cézanne and his family; 4) landscapes; and 5) objects
Reff (1989)	Cézanne	Sketchbooks were used in an irregular and random manner, sometimes with long intervals between
Andersen (1962)	Cézanne	Cézanne favoured the recto sides; he used the sketchbook from both ends. Cézanne also allowed his son to draw on the verso sides of this particular sketchbook.
Van der Wolk* (1987)	Van Gogh	- drawings from memory (including sketches of his own old works); drawings from observation (things around him as well as from other artists' work); preliminary drawings for paintings; also drawings which did not directly lead to paintings but dealt with the same 'visual problematics' - consecutive drawings illustrated how he manipulated a composition - certain themes can be found in his sketchbooks
Lee* (1969a&b) Perini* (1988) Reff * (1976a) Hawes (1956)	multiple artists	copies of other artists' works
Hawes (1956) Lee* (1969a&b) Van de Velde* (1969) Listokin (1980) Hamlyn (1985) Reff & Shoemaker (1989) Warrell (2014)	multiple artists	information from sketchbooks was transferred and used in pieces outside sketchbooks
Vakkari* (2007)	Johan Jakob Tikkanen (artist & art historian)	sketchbooks transform from learning tools (for an artist including landscapes and copies from other artists' works) to means of documentation (for an art historian inc. a bigger number of smaller drawings on the page with more written notes)
Farthing* (2011b)	Jocelyn Herbert (theatre designer)	capturing thoughts, ideas and things seen – held in limbo – with a view of them one day informing memories and future work
Farthing* (2009)	Nicholas Grimshaw (architect)	visualisation of ideas modified by the act of drawing

APPENDIX IV: List of interviews conducted

'Early interviews' (9) & **'Final interviews' (13)**

Name	Date of interview	Duration of interview hh:min:sec	Duration of 'sketchbook-reflections'	Final video	Male/ Female	Genre	Interview language
George Godfrey-Faussett, Christopher Arnold, Ewen MacArthur	06/06/08	39:06	n/a	n/a	M/M/M	GCSE Art students	English
Andrew Bateman	30/10/08	2:03:47	n/a	n/a	M	Artist Teacher / Visual artist	English
Paul Ryan	09/02/10	1:28:58	n/a	n/a	M	Sketchbook artist	English
George Godfrey-Faussett, Christopher Arnold, Ewen MacArthur	25/06/10	1:05:14	n/a	n/a	M/M/M	A-level Art students	English
Sakke Yrjölä	16/08/10	39:58	n/a	n/a	M	Graphic Designer	English
Rosie McBurney, Ursula Underhill, Livia Wang	29/06/11	1:11:36	n/a	n/a	F/F/F	A-level Art students	English
Amanda Jorgensen	29/06/11	46:53	n/a	n/a	F	Artist Teacher / Printmaker	English
Andrew Bateman	27/07/11	1:39:40	n/a	n/a	M	Artist Teacher / Visual artist	English
Elisa Alaluusua	17/11/11	17:49	n/a	5:03	F	Visual artist (drawing & video)	English
Michael Sandle	**25/08/10**	**1:32:59**	**59:09**	**10:26**	**M**	**Sculpture, drawing, printmaking**	**English**
Dennis Gilbert	**29/09/11**	**51:09**	**26:27**	**10:30**	**M**	**Painting**	**English**
Dale Inglis	**18/10/11**	**1:05:09**	**35:38**	**14:18**	**M**	**Painting**	**English**
Seppo Lagom	**23/10/11**	**2:00:24**	**1:09:45**	**17:02**	**M**	**Painting**	**Finnish**
Nigel Hall	**03/11/11**	**1:09:38**	**37:49**	**13:13**	**M**	**Sculpture**	**English**
Stephen Scrivener	**08/11/11**	**1:03:13**	**41:02**	**14:32**	**M**	**Painting, sculpture**	**English**
Stephen Farthing	**11/11/11**	**44:38**	**31:35**	**12:33**	**M**	**Painting**	**English**
Elina Brotherus	**30/12/11**	**2:03:43**	**49:34**	**12:36**	**F**	**Lens-based art (photography/video)**	**Finnish**
William Raban	**12/01/12**	**1:41:14**	**43:52**	**12:09**	**M**	**Lens-based art (film)**	**English**
Naomi Shaw	**20/01/12**	**1:07:30**	**48:32**	**11:59**	**F**	**Architecture**	**English**
Anne Howeson	**27/01/12**	**41:09**	**26:50**	**10:17**	**F**	**Painting**	**English**
Eileen Hogan	**02/02/12**	**1:01:36**	**34:10**	**18:08**	**F**	**Painting**	**English**
Chris Wainwright	**10/02/12**	**1:16:25**	**53:32**	**14:43**	**M**	**Lens-based art (photography)**	**English**
Total duration		**26:11:48**					

'Final interviews'	Date	Duration of interview	Duration of 'sketchbook-reflections'	'Sketchbook-reflections' % of the total duration*	Video in exhibition
Michael Sandle	**25/08/10**	**1:32:59**	**59:09**	**63%**	**10:26**
Dennis Gilbert	**29/09/11**	**51:09**	**26:27**	**51%**	**10:30**
Dale Inglis	**18/10/11**	**1:05:09**	**35:38**	**55%**	**14:18**
Seppo Lagom	**23/10/11**	**2:00:24**	**1:09:45**	**58%**	**15:35**
Nigel Hall	**03/11/11**	**1:09:38**	**37:49**	**54%**	**13:13**
Stephen Scrivener	**08/11/11**	**1:03:13**	**41:02**	**65%**	**14:32**
Stephen Farthing	**11/11/11**	**44:38**	**31:35**	**71%**	**12:33**
Elina Brotherus	**30/12/11**	**2:03:43**	**49:34**	**40%**	**12:36**
William Raban	**12/01/12**	**1:41:14**	**43:52**	**44%**	**12:09**
Naomi Shaw	**20/01/12**	**1:07:30**	**48:32**	**72%**	**11:59**
Anne Howeson	**27/01/12**	**41:09**	**26:50**	**66%**	**10:17**
Eileen Hogan	**02/02/12**	**1:01:36**	**34:10**	**55%**	**15:59**
Chris Wainwright	**10/02/12**	**1:16:25**	**53:32**	**71%**	**14:43**

***When % was calculated the seconds were rounded up or down to the nearest minute.**

APPENDIX V: Transcript of the interview with Michael Sandle

Interview with artist Michael Sandle conducted on 25 August 2010

Speaker key

EA **Elisa Alaluusua**
MS **Michael Sandle**

2 DVDs standard quality [not included in the thesis]
1 of 2: clip 1 16:42
clip 2 23:12
clip 3 20:01
2 of 2: clip1 20:00
clip 2 13:31
clip 3 0:35
Total duration 1h 34:01

[brackets] have been used to indicate unclear parts of the transcript
[brackets] with an asterisk* have been occasionally used to add further information
timecodes refer to different edited versions or to individual footage clips

CLIP1
EA …research project, so… Okay, what I…I will focus on the books, and um…and hopefully, I will bring the camera quite close to you, because I haven't got a…um, external mic, so I'll keep that quite close to you, and maybe you can look at the books and talk about them at the same time.

MS All right, well, why don't we do that?

EA Brilliant.

MS Uh, this is the earliest one, I did that some time ago, in fact it's dated 1976, when I was [unclear], and these are when I was doing what, um, Norbert Lynton described as nutty drawings. Um, anyway, there was a whole…a period, shall we say, when I did stuff like this, and then I realised it was possibly a little limited, that's uh, Freudian, that's my mother. [Laughter].

EA Fantastic.

MS Yes, yes, I had to get that out of my system. Um, am I going too fast?

EA No, not at all. No, no.

MS Certain things that have cropped up later in life, interested in battleships and war, I suppose most children are. Locomotives are always childish. Artists never grow up, you see. You've probably noticed. This is the beginning of, um, an idea for a monument project *Pro Gesualdo*, which is one of the biggest sculptures I did, which I think I did round about…actually, that's interesting. When is that dated? '76, mm. I might have done it before. Might have been…I might have been…been retroactive as I sometimes do that. Um, anyway, these are very much of the period. That's a sculpture I did do called *Sphingid*, I actually did that.

EA How was this made? Is this made with a, um, airbrush?

MS Yes, it is. I had a…a period of being fascinated by a little airbrush, but they're very messy. This is a drawing for…eventually came out with the *20th Century Memorial* much later. Uh, some ideas, I actually still would like to do one day, probably never will. Gulliver's travels.

EA Would you still add… on these books, or…

MS Pardon?

EA How do you…would you add on a book which has been finished, if you like, years ago, or…?

MS I often do that.

EA Okay.

MS I mean, I go…and it's like scratching sores, to go back and try to make them better, and sometimes fuck them up, and some of these have been worked on, after I first did them, uh, as a kind of neurosis. Some of these drawings are interesting though, I think.

EA I think they're wonderful. I try not to make too many comments, so I'm not going to talk over you.

MS Yes, with that tank is a rude drawing. That's again beginning of the machine gun one. Trains I've been interested in for a long time. Some of them are sort of psychotic, I suppose. I've like…I like that idea. I like that one. Sometimes they come out very

condensed, like this, this sort of way of working, which is…this is working from, obviously Leonardo…is it…not Leonardo, where is it…?
3:35
EA Fra Angelico?

MS No, the other guy. Oh, God, very famous. Uh, help… It's not Fra Ang…it…it's the other one. It's gone. It's gone.

EA Let's erase that. We'll…we'll put it [overtalking] subtitles.

MS Well…well, I'll work it out. It'll come to me. Uh, this is age, it's certainly started.

EA If it's not [overtalking] then…

MS It's not Fra Angelico, there's the other one. Um…oh, God. It'll come. It'll come.

EA I know the image, and I feel embarrassed. But there we are. [Laughter].

MS Well, it's not…it's not Fran...Fra Angelico. It is…with a P in it somewhere.

EA Can't be Raphael.

MS No, there's a P…P in it.

EA But starting…?

MS Yes, there's a P in it. Okay.

EA Okay, we'll check that later.

MS A little collage… sort of drawing from photographs.

EA Do you work from the beginning towards the end, in chronological order, or…?

MS No. No, all over the place. Like my…like I am. Like my life is. All over the place. Chaos is what it's all about. This is a drawing probably after the…after I'd made the sculpture, I suspect. But it may not be. The date on that might be wrong. Um, and actually, I think it's probably…probably it is, these actually were done for the…for the sculpture. Um…okay, collage.

EA There's so much happening in these, uh, drawings. How do they come about? How do you actually make them?

MS I just sit down and start, and do them. Some…this is from a photograph. I sit down and do them. That's from a photograph. Uh, just sit down and do them, this is all made up.

EA Do you…do you know how…what it's going to look like when you start?

MS No. No, no. No.

EA Okay.

MS But I do…I do torture them, uh, like I tortured this one. I did it, and then I worked on it again, and then I didn't like it so I put a wash on it. [4:32 of 59:09] Uh, sometimes they just come. But they obviously…they're obviously, what I'm using are ideas I've had, I mean they are a sort of language that I've built up, so they come out like that, and then after a while, you…they're more or less used up, but not quite, and this idea of the train, still not dead, I've been…I've done quite a lot of work on it. That's Michelangelo, obviously. I'm thinking of changing my name to Michaelsandelo, it's a joke. There is…quite a lot of stuff in here, quite dense, some of it. And then I changed later on. This is one I've obviously worked to death, couldn't stand it, painted most of it out.

EA Do you like it now?

MS Ah, I'm glad I didn't tear it out. The…often what happens, you destroy stuff, and then you wish you hadn't. So now I don't do that anymore. Um, this is all…these…these are the memories of Plymouth during the war, which keep on cropping up.

EA Am I mistaking…? I get a feeling that they're very controlled, even though there's an amazing creative flow in the drawings…

MS They're just…they…they are obsessional, they just come out… And I don't do it like this anymore, wish I could. I've changed my tack, as it were. But these came out in a very concentrated way, but I wasn't sure what I thought about them, just did them. It is a sort of therapy, I suppose, for a nutcase. This is…then that's using a form I've used many times, that one, keeps on reoccurring. This is…the um, interested in guns, have been for a long time, as symbols. This is obviously something I didn't like, so I tore it out. Wish I hadn't, now. These are related to the monumental project in Waldo sculpture, which may or may not…I think they're probably after the effect…after the event, as a sort of therapy, because if you spend years on something, it's hard to let go of it. This…these are actually…are working drawings for another piece called Doppelganger. Yes, just trying to work out what to do with it. Mickey Mouse. Drawing from a book, I think. This is…this is Doppelganger. This is measuring. That is, too. That…so these are actually working drawings. Perhaps that's better than…better than the actual thing, I should've done it like that. So there we go. So sometimes they are very thin, not as worked. And I got into Mickey Mouse, with some more trains. Oh,

yes, I like this image… I think I must have done that when I'd left Coventry. There's another one I didn't like… I got rid of most of it. Anyway, you can see that it's full of stuff. That was quite a highly worked drawing.

EA Ymp…

MS Got it? [*refers to filming]

EA Yes. So detailed.

MS Well, sometimes they come like that, and these are very crude drawings. And sometimes feel it necessary to do it like that. But I think we're coming to the end of that…

EA I find…I…I love the drawings, I think they're fantastic, and also, what I find very curious is the way how the page has been used, and that's what I meant when I said that they appear very controlled.

MS I do, uh, think that it's probably to do with my background as a printmaker that putting…putting…placing them is part of the…the…you know, the process, I think. I had a lot of…lot of work with submarines, which um, these are obviously one of the earlier stages.

EA Could it also to be, um, making sculpture? Because sculpture is quite defined, in a way, isn't it?

MS Yes, I think the fact that I do sculpture…I mean, I consider myself an artist, not a sculptor…a sculptor; I'm an artist that does sculpture, rather than a sculptor, because a sculptor's drawings which are not like mine at all, uh, I think mine are graphic, uh, to do with drawing, and to do with, um, ex…putting my…exerting my will on it, which of course, is like old fashioned sculpture, because most sculptors these days don't even do it themselves. Right, that's one of the very early ones.

EA That was '76, was it?

MS Well, it's from round about there.

EA Round about '76.

MS Round about there.

EA And how long do you think you might have worked on that?

MS This…this is…this book is probably…goes a period of years. Then I started on getting these smaller books, um, at the same time. Um, I think…I don't know which is which. I had…I didn't write on…dates on them. This is an early one, 1980, not very interesting drawings. The drawing…they were drawings for an idea for a commission which I decided I didn't want to do. Can't even remember what it was now. Some…something I didn't want to do. Oh, I know, it was actually for the Queen, believe it or not, as a unicorn, and I thought, fuck it, I'm not going to do it. Can't do it. Um, but other ideas come out. And these are not very interesting, actually, little scribbles. That's around about 1980, I'm guessing that some of these are…this might be a more interesting one. Yes, it could be. Yes, this is more…more of these obsessional drawings, but I did that, um, I would guess, 1992, when I was in [unclear]… I'd walked out of my…I'd left my wife for a bit because I couldn't stand her, that's why I remember that. So um, some ideas keep on coming back, like rafts, *Raft of the Medusa* I suppose. Um, this is an idea for…when…when the Windsor Castle burnt down, I followed [?] on how to redo it. There was a competition, which was a waste of time, of course, but I did quite a lot of work on it, and that's the architectural drawing, made up, or course. Uh, and these were getting back to slightly nutty drawings.

EA So would you have more than one book going at one…any one given moment, or…

MS Possibly.

EA …do you finish one?

MS Possibly, possibly… [Laughter]. This is where I'm drawing my son when he was about three. That's a better drawing. [Laughter]. I had difficulty drawing him. Uh, there is, again, Popeye, and a funny little hat on. That's my ex wife. Uh, [overtalking], again.

EA So does it…? How about the atmos…?

MS That's her again, that's [unclear] in…in maternity home, I think. Not it's not, that's her in bed. Yes.

EA How about the size of the book? Does it make a difference that you can easily carry it, or…?

MS Uh, I just like…I just like these little books, um, but sometimes I don't do it for a long time, then I get into it, and it's…[12:39 of 59:09] it's therapeutic. And also, of course, it's where you really can think freely, like this, because you're not actually going to…aware that you're going to show it to anybody. You know, they're your private thoughts, basically. And…oh, there she is, wife from hell.

EA Did she see the drawing?

MS No, but she saw a sculpture I'd made, of her, which is one of the reasons she divorced me. I can't say I blame her. That's her and my son in bed.

EA That's a wonderful drawing.

MS I think she went…she went off her trolley… I was in France somewhere. So anyway, that's quite an interesting one, I think. That's that one. We've looked at that one, have we? Yes. This is probably to do with…this could be interesting, here's quite some in… I actually did the…this sculpture in the end, but it was…ended up a standing up figure. Uh, this is, um, a night of wreaths, or a wreath of penises, actually mine cut off, by her, symbolically, as it were. [Laughter]. [Unclear] what this is, [unclear]. That's her again…that's her, uh, in…having a scan. And that's Malta, there's a lot…lot of drawings about Malta, and I don't know whether they were…they would possibly be… Yes, they…they're would be…there would be, actually, for Malta, that [*the sketchbook] actually ought to have Malta on it, um, [unclear] part of that lot there [*points towards a pile of sketchbooks], anyway if I can find a pen I'll do that now. Um, [unclear].

EA I might have one.

MS Well, I don't know what I've done with the one I had…I've been using. A Biro.

EA This is…no, this is not a Biro, this is just…

MS Oh, it doesn't matter. There's not…I've got to dig into it. Doesn't matter, [unclear].

EA Hold on.

MS [Unclear] ridiculous [unclear].

CLIP 2:

EA [Unclear]. Did you live… Malta at that time, or…?

MS Pardon?

EA Did you live there at that time?

MS No, no, I…I travelled backwards and forwards, uh, many, many times. So, let's carry on and just go through these [unclear]. That might be…here's an interest…interesting one. Some are more interesting than other.

EA White spirit has gone a bit funny. I'm going to correct that. [Unclear] white spirit, it's white balance.

MS Oh, I see [?]. [Unclear] what you are talking about.

EA No, white balance.

MS White balance, okay.

EA There we are. That's better, yes.

MS Ah, yes, ideas of tyres. I did a sculpture with tyres, eventually. [Unclear] one, but I did it before, I quite liked that idea. Cockroaches and swastika. This is…a lot of this is to do with Thatcher. I didn't like her very much.

EA Is it always black pen?

MS Yes, I…I…I just like these pens. They…they get sort of…they're irritating, but I like them. And I…I always use those rather than any other sort. These are the sort of…obviously what they are: the First World War. Horse with a gas mask. I mean, they…they do have a directness, which I, in many ways…um, I can't…I…I, in many ways, lost it, because I work to… slightly different way now, but they're not uninteresting, would you say?

EA Fantastic. I'm, um… No, I love them, and particularly, I…I'll tell you, um, about the artist and the books I saw a couple of weeks ago, last week, but I won't tell you now, I'll tell you later.

MS Okay. That's Thatcher. I did a medal about her, anyway, and I…I was rather against Thatcher, I'm afraid. So there are some interesting ideas here, which all… I suppose [?] one day, I doubt I'll ever make and do now.

EA How do you start a book?

MS It starts itself [?]. Pick it up and start. Sometimes I'll start one upside down I've noticed, don't even…I just start.

EA Do you start with the first page, or…?

MS Usually. Usually. Um, usually. That's a pie, sort of remember them…remembering…memory of childhood, because my mother used to make pies. And you used to have a thing to put…raise the pastry, amongst other things. Um, that's actually quite [overtalking]

EA [interrupting] May I touch it?

MS Yes, this is actually not that old, this drawing.

EA It's wonderful.

MS It's probably about 1998. So what…I haven't dated that book. I'm only…I mean, I'm only guessing that…but I…I know that, because I did these drawings…I'm in…still interested in this shape. Yes. It was probably…probably for something, I can't remember what. I've also…this keeps on recurring, this um…this raft with those junk ship like sails. It's to do with childhood. That's quite nice.

EA Do you work from observation?

MS Yes, I do, but most of this is all imagination, and in my… I work from memory. In here [taps the side of his head]. And that's memory of a childhood, um, I used to like Christmas decorations when I was a small child, and I like these bells that you can open up. And…they're just…when one…when one is lucky, they just come out, you know, without any messing around. [Overtalking] quite…that would be quite nice, actually, [overtalking].

EA How…how long would that take, for you to make that little drawing?

MS That wouldn't…wouldn't take very long. That would make a nice stone sculpture, wouldn't it?

EA Mm, absolutely.

MS Yes.

EA There are so many ideas, [overtalking] more than one person's lifetime!

MS Well…yes, I know, too many. Well, it's sad, because I'm…I'm not going to do any of them, and the reas…a lot of it is economic. Uh, it's…doing sculpture is a complete and utter mug's game, because you have to pay for the storage. There's some interesting ideas here, which I'm actually…um, I've got a sketchbook, one now, where this idea, or something similar is coming out.

EA That's exciting to see. So this is from around…?

MS I would say that is not that long ago, but I was definitely still in Karlsruhe, so it was before 1999. Yes, this is quite an interesting one.

EA Blue? [*refers to the sudden change of colour from black to blue]

MS Yes, sometimes. Well, because I didn't…didn't have a pen. Or, the black pen.

EA Do you remember that?

MS No, but I would normally…normally would prefer to use a…and I sometimes used to use blue, but I rather used black. Um, mm. Some…these just happen. These are…these are obsessional. They just happen. This is this idea of the skeleton opening the door. That's not bad, is it, as a direct drawing?

EA What's…what's going on in here?

MS Well, these are buildings that are on fire, and have been…at an angle. I did a sculpture based on that, this was actually an idea…I did a sculpture like that. This is this door, again, which I…I…comes up quite often. [Unclear] I don't quite know what that is.

EA How do you choose…? Or is…is…? Do all the sculptures start as drawings?

MS Mine do. I do an awful lot of drawing, and mine do. Uh, I believe in drawing. I mean, I'm a very old fashioned sculptor. Um, deposition, why…why would I want to do that, I don't know? Um, well I do know. Yes, um, I…they come from drawing. I…I'm…I can't imagine doing my sculpture without being able to draw, actually I couldn't. Wouldn't be possible. Unless I get somebody else to do them, which is what you do now, but they're not the same. Uh, if you do them yourself, you get what Michelangelo called *pentimenti*, you make mistakes, and then you react to the mistakes and you correct them. There's an ord…organic dynamic process. If you have one idea, and ring somebody up, and say, make that for me, as they do, not the same. That's why a lot of contemporary art is thin, in my humble opinion, very thin. In fact I can't stand it. I hate…I hate art, and I hate artists. Um, and I was talking to a writer friend of mine, serious writer, extremely intelligent [unclear], listen I'm writing my memoirs now, and she said, are you enjoying it? And I said, yes. She said, right, you're not a writer. Writers hate writing. [Laughter].

EA Brilliant.

MS Here's this idea again. This is actually about Holman Hunt, famous painting, *I am the light*. I'm working on that idea. I'm working on that idea. Don't know what that is, something going on there. This is a…this is again, some…*the raft of the Medusa* is a boat, isn't it, sinking, yes. Yes, they were slightly nutty, these drawings.

EA Really interesting, would you say, about the process.

MS Mm. Then we've gone back to the Windsor Castle, and the hell that crept in, but there we are, doing the…designing the ceiling. Uh, and then… Well, I'll tell you what, having shown you that one, I'll cut to the present one, shall I?

EA Excellent.

MS Uh, this is an idea, [unclear: this is] from my daughter, God bless her. What I'm interested in, uh, is what we're doing in Afghanistan, um, to civilians. This guy, uh, it may…this is actually…it's complicated, because it's not just us, this is actually Gaza, and there's the man who had his five daughters killed. And they're all lined up…laid out in little coffins. I just wondered what…what would you do if you had five daughters, and they were slaughtered by a drone aircraft? But I'm quite…it's complicated because there…that's the Jews, Israel, and then we, as the west in Afghanistan, are the Christians. Complicated. So getting [?] on with that. I also just write stuff down, just to try to remem…to try to teach myself. Now then, this is…that's the painting, right? *I am the light*, by Holman Hunt. So this is…this is a variation of it. He's knocking on the door. He is a pilot. And I'm interested in pilots, what they do. Because most of the time, they can't see what they do. That's to do with being a child during the war and Plymouth, got bombed more than anywhere else. So that's what that is. There's the five little…five little children. This is from the Internet of an Israeli pilot, interestingly enough, looks a bit like my son. So that's another…gravity suit, they're called, so you don't black out from…from G-forces. There…there's a touch of Benvenuto Cellini there. You know, that one, [unclear] was the hanging one [unclear]. So I'm…I'm just…as you can see, I'm obsessively going on and on and on. This idea I've had for a long time, of rays of light, I like that. It's to do with the Bernini, and that wonderful *the Ecstasy of St Theresa*. I like the idea of light being made solid, because it's so perverse. It's a…it's an ala…almost a sort of tortured analogy, I like it - or analogue for light. So you can see I go on and on and on, this is just the idea I thought I might put him [?] in a, um, [unclear] concentration camp, because of the idea of people who have been so appallingly mistreated and handing it out themselves now [unclear]. I mean, the Israelis are worse than the…[unclear] present they're fascists. It's a rogue state, and not just me that says that. A lot of Jews will tell you that. So there we are. On and on and on. Looks a bit like Michael Jackson, now I think, on and on and on. Then there, that's going back to an air…aeroplane idea, I like aeroplanes. [Unclear] aeroplanes; there's another drawing of the pilot. I might do this, you know, then some of this other stuff. See it just goes on and on and on? There's some…a collage from the Internet for, um, information. And these drawings, as you can see, are slightly not as nutty as the other ones, because they are based on fact, you have to have a certain amount of objectivity to try to make it right, which of course, is bloody difficult. I've sometimes had great difficulty…I just did that because I…I think these wonderful old drawings, um, are fantastic. I love them.

EA It's a very solid man, isn't it?

MS They're…they're brilliant. I mean, it's Banksy, isn't it? I mean it's Banksy before Banksy using simple shadows. And there he is again. There he is again. There he is again. And then I think…oh, that's an idea…very old idea, it just popped back up, of a…of a submarine…encapsulated submarine. So that's that. This is also a contemporary sketchbook which I'm still working on. This is a drawing I did for…for a sculpture I had in the Royal Academy last year, called the… *Iraq, the Sound of your Silence*. And…I'd worked on this quite…I found it very hard to do, the hardest thing I've ever done in my life, getting…getting this…getting it right. So just go on and on and on, and on and on and on, in some slightly nutty way…

EA And are these made before…?

MS These are during…this was during the process. This was during the process. Um, that…no, these are actually drawings of something [unclear]. I went to stay with a friend in Portugal and they've got these funny lights, um, which I like, and palm fronds, or palm trees, there's a palm tree thing. That's actually drawing from something in front of me. Not a very good drawing of my friend swimming. Uh, and then we go back to that, you see? Comes back in again.

EA [Unclear] Even though you say that it has changed from the first book, there's something about the style of drawing which is so…it's fluid, but it's so solid.

MS Well, they're…it's also…it's very intense.

EA It is very intense.

MS It's…uh…it's, um, almost insistent, isn't it?

EA Insistent is a brilliant way of describing it.

MS Yes, yes. Because I want them to be like that. I want…I want to, because I think you have to be. I mean, we're…it's…it's just so necessary, I think, to uh, push your ideas down people's throats, that's what I do. If they don't like it, tough. But that's what I'm doing. That's my son. He [unclear] my German son, [unclear] at the beginning of this year, Christmas 2009. That's him sleeping in the bed. He's all right now. [unclear] Ideological terrorist, as opposed to state terrorists which is what they…he is. Simple, isn't it? It's all simple stuff. There was my son again. Now, here's an idea; I may do this as a…as a painting. This is called…it would be called *Snow White and the Moral Dwarves*. And that is Tony Blair, in a white suit, he's being…the Pope has got an air freshener, he's turning away holding his nose, there's money pouring down from heaven, that's his wife, the appalling Cherie Blair in great big piles of money. That's, um, David Miliband giving Uncle Sam a blowjob, so pretty straightforward stuff. I may not do it, but I…I am tempted to do it, because it…they, the Labour Party, wanted him to be president of Europe. And David Miliband was on record saying that he's got enough charisma to stop the traffic. Right? Well, he certainly stopped the traffic in Baghdad, and still is stopping the traffic in Baghdad, and when the Americans go, it'll be a civil war, and he has got a lot to do with it, and I am ashamed of what we've done there. And I've attacked him before, because I did a drawing…well, I might attack him again. These are drawings for that. These are people who have been blown up. Some of these photographs were based…these drawings were based on stuff, because there's a huge amount on the Internet, and um, I think it's a reasonable thing to use as a contemporary source of information. But they go through that process. And also trying to draw from memory, which is very difficult, but I think it's kind of part of the game. I…I know an old master would use models. I often think maybe that's what I should do, because I know Paula Rego uses model, and I admire her.

EA I admire anybody who draws from memory or imagination, because…

MS Well, I try to do. [Overtalking].

EA ...very much so [?], yes.

MS It's bloody hard to do, actually.

EA It's difficult, absolutely. It's very difficult.

MS Very hard to do. [Laughter]. Anyway, the man who stopped the traffic. Or could be *Moral dwarves, Snow white*. We'll see. There's a little girl, who actually…uh, there's a…somebody I know made a film about, uh, the middle classes who were forced to flee Iraq, and then this…this little girl got burnt from head to foot, she's an orphan, and um, she was in the film. So I mean, you can see that I'm not entirely a political artist, but I'm becoming that way. I have done political artwork, it's not to do because I am…it just come…it just comes out of the process of thinking about it. And this is…this is something I might do. [Laughter]. Um, that's Doctor…St Joseph Goebbels, right, the Patron Saint of Spin and Advertising and there…you know those…those medieval paintings where you have the donors praying to the saints or to the…that's screaming Lord Saatchi, actually he's not a Lord yet, uh, and I might have a whole lot of them. Could be Alastair Campbell, all there praying to him, might do it.

EA How do you choose which ones…? I think I already asked. Did you give me an answer? How do you know which ones to take out of the sketchbooks?

MS It just…it would just…it would just evolve anyway, and would not be like that, but they'll just…the…the ker…the kernel of the idea, right, which are not fixed, but what happens is that the idea…you think about them all the time, stay in bed…you lie in bed thinking about them, right, and you know how conjurers show you a card, and for somehow or other, they manipulate when it comes up; the idea that you're going to do…comes up from all the ones you've already done, and you know that that is going to be it. Takes a long time. It's…it's not a process I could recommend for anybody, because it takes an awful long time, but you have con…conti…continuity with right back into time. So I can remember things I did so long ago now. No, I remember sitting in Canada, 1971, reading the newspaper about a man who committed suicide in New York by climbing on top of an electric train as it came into the station. About 20 years later, I started doing drawings about it, and I've actually done a…a model, and I might one day do it, but it takes time. There he is again. Snow White, all the money pouring down on him. So if these are little…just little thumbnail sketches, literally, just to work out how you would do it. That's quite good, don't you think? I like him. The Pope. Simple castings [?] idea of a nazi. I might do it. I might. There…there…that's come back again. I don't…I think I'm going to have to do that. I don't think that's going to leave…give me any…any rest. I don't know what that…where I drew that. I don't know where that came from. I can't remember. This is an idea…um, someone told me about a possible commission, and I decided not to do it, of a…of a man who, in Gallipoli, saved his, uh, comrade by pulling him along on a shovel to safety. So these are drawings for what it might look like if…if I were to do it, but I'm not going to do it, I've decided. Um, so that's these…thinking about it. Um, all made up of course. Not bad, though, are they? Since they've made up.

EA Indeed. It's difficult.

MS Um, yes, it is difficult. And…and of course, this is when I'm talking about *pentimenti*, you make mistakes, and you react on the mistakes. And rather than doing the first thing that comes into your head, and I think this is a drawing, actually, out of the window in Portugal, I was on some holiday there not too long ago. I think that is the last thing in the book…

EA That's a book you…you're still working on?

MS I'm still thinking about that, yes. Now this is the…this is an earlier book.

EA I'm going to have to swap the card around.

MS Okay.

EA I'll do that.

MS Do you want a cup of tea?

EA Ah, I might have a sip of that coffee before it… Hold on…

MS [Overtalking] cup of tea.

EA Hold on, I'm just going to…

CLIP 3:

MS Right now, this is…this is a…one of the more interesting ones, I think. These are ideas for a war memorial which I'd like to…well, I won't do, but I'd like to do. Um, that is the fourth plinth. They rejected my idea for the fourth plinth, the swines. It's a long time ago now, but…and I've been thinking about this… [Tapping noises]. I'd like to do that. Um, this is an ordinary table, and you have the aeroplane coming down through the roof. Um, so there are quite a…quite a lot of…that's…that is the train idea, which is the one I told you about, man committing suicide on the train. Uh, and this is the fourth plinth idea. Did a lot of them. That's that. Um, I might even do that, anyway, and fuck them.

EA When was the, um, the proposal?

MS Uh, they…they turned me down years ago. Um, they didn't like the idea, because I think it was too contentious. Actually it wasn't this idea, it was a…a victory V in search lights, and um, a V1 rocket coming down, and I thought they possibly thought it'd annoy the Germans. Um, anyway, that's what that it. That's…that's going back to that submarine idea. So you see quite a lot of these ideas. Odd [unclear] situation, when…not necessarily for the fourth plinth, but I should do it anyway. Um, here we are.

EA I…there's something about the density and the obviously that's very heavily worked on, but there's something about that black which is fantastic. How do these all relate to your, um, printmaking?

MS Lot to do with it. Awful lot to do with it. Um, I started off my career as a printmaker. And I had two ways of working, one with lithography, which is lighter and a bit like watercolour, and the other one was etching and engraving, which you do have to fight. And liked the physic…physicality of it, and a lot of it is obviously like etching…like…sorry, like engraving, where you…you work the line with, you know…you use a burin and that has affected my drawing, no end…no question about that. So that was…that was sim…similar to the idea I had. I thought it was a rather good idea, but the…fuck them. Now they've got that stupid thing on the…they've got that ridiculous victory in a bottle.

EA I don't know what is there at the moment, because I've been out of…

MS They've got the…they've got a…a ship in a bottle.

EA A little one?

MS No, a big one.

EA Okay.

MS On the fourth plinth, it's rubbish. It's appalling, I think.

EA What did you think of the, um, Gormley's Project of people standing there?

MS Stupid idea.

EA I volunteered. Well, I put my name in the hat.

MS Well, I was asked by…I was rung up by, um, a journalist from the Times, uh, Dalya Alberge her name is, what do I think about that, and I said to her, you could combine two birds with one stone and if the person running up and down Tate Britain, the Duveen Gallery, could run out of the gallery, run all the way to Traf…Trafalgar Square, and run up onto the plinth. Two silly…two stupid ideas at once, but unfortunately somebody else got there first. Thought it was a good idea, my idea. I…I think it's…it's nonsense. I mean, it's all been done before anyway. It's not even a new idea. There was a guy in the Documenta doing stuff like that years ago. I…I think…I don't…I'm not…I'm not a huge fan of contemporary art. The older I get the more I loathe it.

EA What…what does that mean?

MS What?

EA Or maybe it's a question I shouldn't ask. [mumbling] Being a fan of contemporary art, but you're part of that scene.

MS I…I know I am, [unclear] I don't have to like everything else, though. [Laughter]. They seem so thin. I mean, I'm not mentioning any names, no [unclear], but the Summer Exhibition this year at the Royal Academy was one of the worst I've ever seen. It's full of tired stuff, which doesn't mean anything. It's meaningless. Just…

EA But there is so much there [?], the generalisation is…

MS Yes, well a lot…yes, yes, but it's… There's…there's, and I'm not mentioning any names, but there's a lot of tired stuff, you know. Abstract Expressionism is…is 50 years old, and just…and there are people still doing it. Anybody can do that. I can do that with my eyes shut.

EA But that's not the point, is it?

MS It should be the point. [Laughter]. It should be the point. It…they should be selling…saying something. They should be saying something. It should be about communicating ideas. I can't see very many ideas there. Nevermind. I just think it's a particularly weak one this year.

EA What was the problem you had, before the, um, Summer Exhibition opening. I think you said in an email you were sorting out something which [overtalking].

MS Oh, ah, a…a guy did something for me and it didn't work. Ah, he made a terrible job. He's a friend of mine, and I knew he would, actually, and I don't know why I…I just [unclear] knew it would happen. So uh, he didn't do it well enough, so I had to redo it, and try to, um, get it up, and I actually had to make a huge compromise, and I was not going to put it in, but at the last minute, um, the night before, I was going to take it in, the deadline, I…I'd brought it together in a sort of compromised way. So people like it, and they don't know that it's not what it should be. I don't like doing that. But there we are. They were…these…these are all about that, all about this, um, idea, which I think I'm going to do anyway. And not just as a sculpture, but maybe as a small model. This is an idea for the fourth plinth, this Henry the eighth on a very large horse, because Henry the eighth ought to be there, because Henry the eighth was the founder of the modern British navy, but people of course don't want

history anymore, they…they want…they want to rubbish it. So it will never happen. So I'm still there, I'm still…I'm still at this, um, plinth. [Unclear].

EA So, um…

MS I quite like this idea of the… Again, this…these are…this is light made solid, which is…

EA I like that idea.

MS And on and on and on and on and on. And on and on and on. And on and on and on.

EA What does it…why do you keep the sketchbook? Have you…?

MS Why?

EA Yes.

MS [27:09 of 59:09] Because this is the…these are the ideas. These are the ideas, and this is the way to…to deal with them. Um, no, this is…this is the most direct and most precious way of working, right, because you're not working…if you're doing a big drawing, you're doing it to show other people. This is…this is the idea, as it comes, and sometimes they come out really raw, but this is where the…the thinking takes place. So I think…and I mean, I think they're terribly important, um, this is why I hang onto them. That's an early one, I even dated that one [*video reveals the date and what sounds like 'not even dates' is revealed to be 'I even dated'].

EA So this is where the thinking happens?

MS This is where the thinking happens, and it's thera…therapeutic as well, there's no question about it. Oh, there she is, of course, artists are shitholes, that's what she says. What she says, a tenth rate art teacher, ugly bald, lumps around your prick and wobbly jowls, that's what she said.

EA Who is this?

MS My ex wife. God bless her. And here. Um, some of these are quite crazy. I mean, they…they'll never be done, and they…they are obsessional, it's therapy.

EA What is a drawing? How do you define drawing?

MS Um, I wouldn't even know how to do that. [28:17] Um, it's about shape, actually. If you can't see shape, you can't draw. I believe that, absolutely true. Uh, but of course, you are putting ideas into shape. And drawing round them, I suppose. Uh, it's…it's a process which develops over time. I think it's very, very basic. It's very odd that one can draw, when you think about it. I've been able…able to draw from the word, go. [28:45] But um, I still have problems with drawing sometimes, a lot of problems. It's hard to do drawing. But it's the natural process. Particularly this sort of drawing.

EA What is "this sort of drawing"?

MS Because it's direct and intense, as we…as I said before. It's…it just comes *from my psyche onto the paper*. But then, I torture myself, so I torture the drawing as I don't like them. Um, and they may never, ever, ever, be realised. They…they're part of a…they're sort of…it's like…like, um, having a…like I said, it's like a sore that you're scratching all the time, it just…it just goes on and on and on, you've got to do it, otherwise you'll possibly go mad.

EA What do you do with book when it's finished, or full?

MS Uh, I keep…I store them, but then I…I pull them out and look…look at them, and actually I find them sometimes rather…it's a rather uncomfortable process, because it's going back in time, and also you think that you could have done that, you didn't, why didn't you do that? This is an idea for a war memorial, eth…Ethiopia. Somebody…somebody said they wanted for me to design a memorial for Ethiopia. It seems a very odd idea. Anyway, it didn't happen, because um, they started fighting again. And as…also I thought as they've got famine, the last thing they want put money on is an over the top war memorial, so anyway, I just used it as a hypo…see I did a lot of work on hypothetical memorials, because you have absolute freedom to invent a memorial which probably never, ever would be built, and actually, to my astonishment, um, I actually got one or two of them built, but that…that wasn't the idea. They were purely hypothetical. So this was actually a hypothetical memorial, was never, ever going to be built. And I actually have done some drawings a couple of years ago based on these, done a larger drawing using this subject matter and the idea.

EA Do you draw bigger things, as well, on loose paper?

MS I draw on board, or I draw on big…I've done big, big drawings, I mean, obviously the Iraq drawing was huge, about five…five and a half meters across that way. Um…

EA Do you…when…if you work on sheet paper, or loose paper not in the books, are those things that are finished pieces, in the sense that they could be exhibited?

MS [31:00 of 59:09] Yes. Yes, yes. There's a different…slightly different process. Your…your drawing is kind of, um, more finished. You're more conscious of people looking at them, so you worry about it a bit more…

EA Would you then maybe draw some…would you take something from your sketchbook, and then start a bigger drawing?

MS Yes, I happen [?] to do that. I…I'd…like I said, I…I've done that with these Eth…Ethiopian memorial drawings. I have done that larger. Um, yes. Yes. That's…that's looking out the window by the way. That is actually [overtalking].

EA I find it int…interesting, another thing about the books that, well, okay, the drawings are quire defined and specific, and…and placement is very important, but also, the…sometimes you draw on the left hand side, and sometime you draw on the right hand side…

MS Don't even…don't even…it doesn't…that just happens. I don't…sometimes I…I draw on two sides, and sometimes…that just happens. Like usually, I don't do that, because they get dirty.

EA That's just fantastic. That's, to me, that's an amazing page. I like…like those really dark intensive scratch [overtalking].

MS Was an idea…there's an idea…idea because one of the other things I'm interested in is lifts. Um, maybe that's to do with being in Paris, because in those old apartments, they've got those wonderful lifts, which were really…well, they're magical.

EA How about the relationship between the drawing and the writing?

MS Uh, um, I used to write to remind myself, and sometimes it's part of the aesthetic process because the way it's written, just…I don't just scribble them down, I…I think, possibly, a bit self consciously, sometimes, what they would look like. This is another lift idea.

EA What do you think how long that might have taken for you to…?

MS To do? Uh, couple of hours, I'd expect. I would…I would not have any sense of time. I just do it, until it's finished and you don't know.

EA Absolutely. It's a different time zone…

MS Absolutely. I think that's something to do with it. So there's another lift. I did…I actually have done that as a painting, as a watercolour. So I actually took that idea and…and enlarged it into a watercolour, so that does answer the…answer the question.

EA Do you have a system, how you work? Is it that you draw every day in your books, or…?

MS No, no, no. I'm incredibly neurotic, um, and sometimes, um, I do it because I feel guilty. Well, I…I haven't…I haven't done any proper work now for three months. Uh, and I know it's all building up, so it will come out, but um, sometimes, it's…it just…you just feel like doing it, and these…these are unquestionably thera…therapy…therapeutic. No question about it. Uh, you get it out of your system. This is an idea for a war memorial which actually I won the second…my team got…came second for the National Arboretum War Memorials, [unclear] post the Second World War. Uh, we came…we got very close.

EA So if it's second place, it's…it's [overtalking].

MS Well, it's…you might as well…you might as well be last.

EA [Overtalking] not quite the same. It's not going to be completed.

MS No, it's not [overtalking], but…

EA But of course, second is better than being last.

MS Well, actually, considering, uh, how many…how many people went in for it, with huge teams of architects, I was very pleased that we got that far.

EA Of course. But is there any prize, [unclear].

MS Well, actually…actually, um…it…it…I, in many ways, was quite relieved I didn't get it, because it's a slightly reactionary idea.

EA How…how do you feel about these drawings, because they're clearly different?

MS Well, they're quicker.

EA Yes, indeed.

MS And I quite like that. I think it's…I think it's…I think I rather like that form. I like…I like the shape. It just happened like that. Where…whereas that is…that doesn't mean anything because it's all over the place, but that has an elegance which I like. And I do…I do a lot of these, quite quickly, as you can see. Um

EA What…what…how do you…? Sorry, maybe this is very clear for you, how do you use the word shape, because I think… the form and shape, and that seems that maybe you're…you use shape…do you use it the same way with form?

MS Well, yes, obviously, because, um, form, is shape, isn't it? Um, all I'm saying is that you have to be able to…to see shape, in order to draw, and I found that out through…I teach…teach drawing, um, I find teaching drawing, actually, quite simple, you can actually teach people to draw, who can't draw, but you'd have to point out to them that what they had drawn is not what's out there, because uh, usually in life drawing, the first thing people do, get wrong, is the triangle, the standing figure, they get the triangle completely and utterly wrong, right, because they're not…they can't see it. Uh, and when you point out to them enough times, that actually it's not that shape, it's not…that shape is actually that shape, and then that goes on for other parts of the body, or shapes around it. Once you can do that, they can draw, but until they see that, they can't. Unless they do a sort of made up drawing, like a cartoon drawing, which is, in a way, all right, it's not expressionist drawing, but it's nothing to do with what's there. Um, yes, that's what I think. These are war memorial drawings, which I…I did a lot of…I've done a whole series, I've done etchings based on these, and it was…it was an idea for a memorial for Leeds, but it's never going to happen, so it's died the death. But I did…did an awful lot of drawings based on these. And I did six etchings, I was commissioned to do six etchings based on them, because I'm, um, very moved by the first world war, more than I am b y the second one. Don't know why, but I am, gripped by it. So…

EA There's…I guess it's in the drawings and also in…in the, um, prints, there's the…the wonderful tonal range which is very seductive, but then when you look at them closely and the subject matter is revealed, then there's the repulsion, or the…the negative subject matter, so I think that's interesting, the sort of play with the…the texture and the tonal…very subtle and a beautiful tonal variety, in the contrast with the subject matter.

MS [35:38 of 59:09] I also like this drawing, it's a drawing out the window of a train looking at the moon. This drawing from a book, trying to work out…difficult to draw. A figurative drawing, I find, it's bloody hard, bloody hard. Um, yes, I did a…did a lot of stuff like these. And I did bigger drawings, and I did a whole series of drawing…well, 23, maybe more drawings… about that big and put some of them into etchings. And that's fairly…this is, say four years ago, three years ago. Um, I can show you some [unclear]. If you hang on a minute.

EA Okay.

MS No, I can't. No, I can't. [*remembers that what he was going to show is not accessible at the moment]

CLIP 4:

MS This is a drawing for, um, the Royal National Lifeboat Institute, where they wanted…somebody said they wanted a memorial in a roundabout, they didn't…they didn't get it, they didn't understand it, didn't happen. Um, and I thought it was rather good, but never mind. Fair enough.

EA Some…are there drawings or a book related to the, um, International Maritime Organisation's headquarters?

MS Yes, well, I've got it in a book which I'll pull out, and I'll find it for you.

EA No, there's plenty here. If it's not here, don't worry.

MS Well, no, I know I…I've got it…a book where I can show you the Malta memorial too, but anyway, this…this is…that was that, what that was for. I also did some watercolours based on it. They are such idiots that, um, they didn't get it. Um, I don't know what that is. It looks like a ceiling. [Unclear] looks like the same thing. That's what it is, it's water. That's what it is. Anyway, they…they didn't want it, so fuck them. They've got a horrible one now.

EA Would you then…

MS [Overtalking] that's a bit like a dog's dinner. [Unclear].

EA If it's a proposal, would you then take your sketchbook along to a meeting, and show that, or how would you…?

MS [36:53 of 59:09] I usually…more finished drawings. Um, because a lot of people are not able to read a sketch, I find. Um, so I usually…a sort of deliberately more polished drawing.

EA Sure.

MS Assuming…I mean, one's assuming that they're not going to be able to read it, most… most people can't. I don't know what that is. There he is, he is still there. That's the hand holding the little boat. [37:17 of 59:09] And this…this…obviously the book is nothing but that, isn't it? I didn't realise that. It's full of it. That's all it is, lifeboat. [37:30 of 59:09] So there you are. That's a good example. I'm writing that to myself. I'm also obviously writing it to anybody who one day will pick the book up.

EA You are?

MS The…well, some…one day, when I'm dead, and someone got this book they might be interested in reading what I…what I've said. Right?

EA [Overtalking], that's true. That's true. And this is what we do in archives, isn't it?

MS Exactly. Well anyway, that…that is interesting, I didn't…I hadn't…hadn't realised that that was all about that. This is all about that. Look there's things going baroque… [unclear] anywhere else. Well, that's interesting, I'd forgotten about that. Right. Oh, this is…we've done this one, haven't we? Yes, we've done that, that's the, um…

EA Yes, we have [overtalking].

MS Uh, we've done that one. Um, what have we got here? See, this is an earlier book…earlier one. Um, this is…these are the thinking for a memorial for a helicopter disaster. And I actually got this done. It ended up nothing like this, but this is the thinking about a helicopter disaster. And I did a sculpture based on that.

EA Have you exhibited your sketchbooks?

MS Not really, no.

EA Would…would…would you show them?

MS [38:47 of 59:09] Well, I think it would…what I would like to do is a facsimile or get someone to…to go through them, pick the best ones out and make a kind of…what's the word we're looking for… There's a word for it. Medley. [Laughing].

EA Right, right, so [overtalking] something which would combine more than one…

MS You know what I mean, get all the best ones.

EA Mm.

MS You know, I might…I might talk to the guys at the Royal Academy about that. Some of these drawings are quite interesting, don't you think? They're very, very kind of obsessional, but this was thinking about this helicopter disaster. It ends up being very, very much more simplified than that. This is…what…all of that, what this is about, all of it. Right?

EA Yes, fantastic. [4:48]

MS [Unclear] like a stele I suppose, a bit architectonic. What's that doing in there? I don't think that should be in there… [*takes out a newspaper clipping from inside the sketchbook]. Then I think they've gone somewhere else, now. I've gone somewhere else. I've left the…I've left the memorial, by the look of it, and I'm somewhere else. This is…this is related to another one I must show you, uh, in a minute, which is…all of that's to do with a memo…with the helicopter memorial. This one is all about bridges. This was another obsessional book. Did I date that? 1996. All about bridges. And I think there was a competition to…I think, to design the millennium bridge, and I think this is what I…I was asked by an architectural historian to take part in it, and I did, and that's…this…all of this was thinking about the…the…what I would do. As you can see, we go on and on and on and on and on and on and on, and on and on, and on, and on, [Laughter]. And on and on, and on, and on. No one could say I've got a short attention span.

EA No. It's wonderful. It is, really as you say, it's thinking being visualised, isn't it?

MS Yes, yes. Well, I'm…I'm very fond of, you know…I'm into bridges, I like…I like bridges as a…as a metaphor and I like them. So I was an architect monkey and… or maybe I should have done something else than poncy art. But, um, they're all slight…all slight variations. Probably hadn't got a black pen, so did a red one. But um, you can see that it's sort of…it's just going on and on and on, isn't it? And you see it's almost slightly…slightly nutty [unclear]. Well, this book is full of them, completely full. Well, I'll show you another…another…some more books, some more…um, bridges. Everything all right?

EA Mm. I like these pages.

MS Mm. Yes. Sometimes it…sometimes they just work. You know, it's like… drawing is like breathing, it just works. [unclear]…but that's not…not always the case. I'm going to show you this other one.

EA Okay.

MS This was, uh…I got conned by the mayor of a town in Germany called Calw, which is the birthplace of Hermann Hesse. And um, he was obviously a waste of time, but never mind I got…I got into it. So the idea…is this the right side? This is the front page, it starts here. It was all about Hermann Hesse's bridge, a memorial to Hermann Hesse. That is a drawing of the actual place, and this is the…the bridge. And again, it went on and on. There's the German tradition of having a figure at the…at a…sort of patron saint of a bridge so that's not a…not a new idea to have a figure at the foot of a bridge or the entrance of a bridge. These are forms taken from Buddhism, as he was into Buddhism. So there we go on. I've obviously worked on that. Torturing myself. Found it really hard to get his hat right. He's dressed as a pilgrim. That's drawing from photographs of him. [Unclear]. He's not very cuddly really…

EA It's a wonderful drawing.

MS Well, there you go. The lot drawn from photographs – that's easy. Right? Not bad?

EA No, not bad.

MS This is where… a made up one. I thought I'd have his coat over his shoulders, don't ask me why. Well, I know…I know why, because it's more interesting. So there is a…lots and lots of these. These…these are actually related to some of the other bridges. Lots of these. This is a draw…this is a drawing of a bridge that actually exists in Baden-Baden, and I love it, because they look like skeletons, don't they? It's a very, very strange bridge. It's very beautiful. The bridge just looks like skeletons. So I [unclear] just let it rip. I did a lot of bigger drawings of these too by the way.

EA So the bridge didn't happen, but…?

MS It…nothing…nothing happened. [Overtalking]. Well, I…I sold the drawings to the mayor who probably felt slightly guilty because he knew it wasn't going to happen [unclear], or he just didn't get it, that's also possible. Now what is all this about? Something talking about, um, his interest in Buddhism. And this was…this was, you know, *the Glass Bead Gam*e and…um, it's called that, isn't it, famous book by Hermann Hesse, called *The Glass Bead Game*.

EA Sorry, I don't know.

MS No? Very famous.

EA I'm sure.

MS Never mind. So…

EA Not sure about the title.

MS I'm almost certain it is called that, or maybe…maybe I'm translating it from German. Um, you may well be right it's not called that. Anyway, it's a very famous book, uh, about a glass bead game, and I thought I'd have coloured glass beads lit up which would be rather beautiful. There's actually a…a model of…of a bridge in…from an architect in the Summer Exhibition which is very, very beautiful and it had little lights. So it would have been possible… to done it. Sometimes I think that I should have been a jeweller. And then I actually cannibalised this idea for the war memorial idea for Leeds.

EA Do you work with several ideas at the same time?

MS Yes. Yes. Possibly…you know, maybe it would be much better to say, right, I'm going to do that idea instead of trying to develop them, but I've been taught… part of my training was to develop ideas because I've worked with a famous pedagog called Tom Hudson and he'd worked out a system of art education, and one…I'd rejected practically all of his ideas, but I did accept that, um, it's a very good thing to develop an idea which is what all of these books are about. It's just that sometimes they don't come to fruition for all sorts of reasons.

EA So it's about developing and idea, thinking on a page…

MS Yes, yes, thinking on a page, exactly.

EA …and process is very important.

MS Yes, yes.

EA Making…you talk about making…or you mentioned also making mistakes.

MS Yes, well, I mean, obviously it could be argued that they are all mistakes, but you do actually react to what you've done. Um, and this is…I find it very…it's not an easy process, one can get very, very dispirited, and dissatisfied, you don't like them. That's a rather beautiful drawing, if I say so myself. It's also…one…part of that is muscle tissue, like an arm, flayed arm.

EA Somebody said, um, when – I've obviously been talking about sketchbooks with so many people that they see a sketchbook as a safe place to make a mistake, or make mistakes.

MS That's fair enough. That's fair enough. That's fair enough.

EA So that's quite…

MS [45:16 of 59:09] I think that's a good point. I mean, I…like I say, you're doing this for you. You're doing this for you. Some…I mean, actually, at the back of my mind, I think, well, people one day are going to look at this so I'd better…I'd better do as best I can, uh, you know, um, I'm very conscious of, uh, people looking over my shoulder. That's the trouble, if you have, um, a love of the history of art, you're more or less fucked, because you've got all these people you're competing with who are much better than you are. But on the…I think… there's a little drawing, it's not bad, is it? You see what it is. As you see, I've simplified it. Pity it didn't happen. Pity it didn't happen. It would actually probably be better without him [*the standing figure]. And this is a…I've done sculpture like this, so it's not exactly something that comes from cold, I've…I've done sculpture, using these leaf forms. But I think that's not bad. [Unclear]. This is…now here, I immediately changed knowing that it's not going to happen. So now…now I'm with…doing…this is a war memorial with people on the bridge, and the…this is…this is another idea that's never going to happen, unfortunately. These are what these are. There's some studies for the soldiers.

EA How have you created these? [Overtalking]?

MS These are found from photographs of…of… They're actually drawing from photos, I haven't…you know, this is sourced material, [overtalking].

EA Photographs of, um…

MS In, uh, books on the First World War, uh… [16:55]

EA So they are…okay. I wondered whether they're from photographs, or images of sculptures...

MS No, no, no, no, they're actual…they're actual…actual photographs of soldiers taken…taken from photographs and extrapolated, and then…and then popped into the…into this, um, drawing. Sometimes, as you see, I draw in pencil. Um…

EA I'm really fascinated about the way how you can create the tone, and the way how…the mark-making, I think it's…it's…

MS [Unclear]. I try hard. Sometimes, I…I think…I always think that they're not good enough, and then I look at them and think, well, they're not that bad.

EA That's a very natural way of thinking, isn't it?

MS Yes, I suppose so.

MS So, on and on and on. Would have made a great war memorial, don't you think? But that is not going to happen. At least, I don't think so. I did try. By God, I tried.

EA Do you…if you start a, um…if it's a beginning of a project, or where…I guess, you know, during it, do you go and take photographs of the area, or…?

MS I'm there all the bloody time.

EA Yes? Do you…but do you record it in…?

MS I take photographs. And I…I went to, uh, in 19…up to 1984, there was a…they wanted a memorial to George Orwell in Wiggin, I went there five times on my own volition to look, but they kept on changing the site and then they ended up with the Wiggin pier, and it just didn't happen. I told them to fuck off, in the end. I mean, I made lots of models, too. Uh, it would have been a good idea, but it just did not happen. So there we are. That…I…that is…that is…that shows you how you cannibalise an idea and move in another direction [unclear].

EA Oh, this card is coming to an end, as well.

MS [Unclear].

EA It must be…we must have talked for a while.

MS Have you…have you had enough?

EA That's an amazing book, as well. I think we've only looked at like…five? [Laughter].

MS I'm…I know, I know. These…this is an interesting one. This is animals and war. I took into…I took part in a crooked competition, and some of these bridges are creeping back in again, millions of them, you see how nutty I am, you've already seen a whole book of them. Here's some more. And that…but in the back here, are some ideas for animals and war, which was a crooked competition and the guy who won it pinched my idea, because he was allowed to resubmit after seeing my idea, the bastard. So I did a lot of ideas about animals and war. Did…these are very… [cuts off, card ends]

CLIP 5:

EA …presentation about sketchbooks, that, have I considered, um, cameras, or mobile phones, even, who…which people carry around nowadays, as a modern day sketchbook? What do you think of that?

MS No, it's…it's a…it's a…it's adjunct to, but it's not a substitute for. It's a help, like looking at the Internet, all the images, but it's not the same. [49:02] There's nothing quite like making your mark with your own hand, because otherwise, it's a mechanical process, whereas when you're drawing, it's not mechanical. It comes directly out of your psyche onto the paper, it's not going to come directly out of your psyche through a piece of…of silicon chip, is it?

EA So making a mark is important?

MS Well, it's…when I make a drawing like that, when…any of these marks, is coming from me through my body, whereas if I…if I…I mean, I couldn't actually do that with a…with a camera, could I? But…but I mean, a lot of stuff, I do take photographs. I mean, I…I take a lot of photographs, I've got millions of images in the computer, thousands of them, and I actually take photographs while watching television. And some of them will end up in…in work. There's one…one image I've taken which I'm going to do a big painting of, um, but it's still going to be transposed into something that I do with my hand. Uh, I find, um, it's…I've done photomontages, and I got horribly involved using a computer and doing Photoshopping but it's not the same. I'm actually going to go back…got to go back and leave it alone, because actually A) it's bad for your eye sight, and B) it's not the same. And…there's [unclear] that is a…a very direct draw… it's a very strong drawing, see what it is? There's the…there's the light again, the…the…*the Ecstasy of Saint Theresa*, Bernini light.

EA I know, I…I remember seeing it, and it was rather an amazing experience.

MS What was fascinating is that in that church there are other sculptures by Bernini, you just… you don't even look at them. So it's…that's the one, isn't it? That's *the* one. Here was an idea for a sculpture about slaves, didn't ever happen…didn't ever happen. A lot of these are from photographs. This is…this is one of those strange shapes. This is an…an idea of something a Russian oligarch was talking about a memorial, sorry, a sculpture for the airport in Siberia, but that never came to anything. I did an awful lot of stuff, and a lot of stuff on the computer using these images. Now, this is Tony Blair and his dreadful wife. This is

the idea for, um, the triptych when I got going. And then, this is for the Siberian one. Terrible trouble drawing dogs. I like that. Very hard to draw things from…three quarters…from…from… back views are terribly hard to do.

EA Is that the first drawing on the page? The one at the top left corner?

MS Probably. Probably. They were all done from photographs. Don't know what that is. There's a…there's number Ten Downing Street. That's when I've decided it's going to be a triptych; that's when I worked it out. And these…these…these are…where you really are thinking what you're going to do and you don't have to draw all of them in great detail, you just…you just think: do it like that, do it like that. This is the Iraq thing. Took me a long time to…to [unclear] what to do with that, um, relief. That…this wreath and all, decided I'm going to get rid of it. Didn't quite know… That is a…that is a V1 rocket, actually. Going back to that idea.

EA It's wonderful to…to see this, and hear you talk about them [*refers to sketchbooks]. If these would be exhibited, or somehow shared, or, you know, and you weren't to…to explain how they came about, I think…and even though they're wonderful objects, and one could maybe see the connection to sculptures of prints, or drawing that one has seen, but still there'd be a lot which is missed.

MS Yes.

EA So that's quite interesting. I think this is really quite… I mean, the recording it's not the best quality, but I think it's really quite…

MS Doesn't matter. Doesn't matter. As long as you can understand what I'm saying.

EA I feel…I feel very honoured to hear…

MS Well, that's very nice of you.

EA …this.

MS Very sweet of you. What this is, uh, this is animals and war thing, uh, which I'm getting closer to the…to the idea, and this was another idea of Britannia actually for the extension of the houses of parliament, that didn't happen either, but um, I had an…I did actually a little model of that. Um, which was rather dynamic Britannia.

EA What do you use for your models?

MS Uh, I think I did air…air-drying clay, and then coated…just used it…soaked it in resin, but it actually did…got broken, it got lost. And anyway, it didn't happen. Just one of those things. Got so many sculptures or commission you take part in competitions and they come to nothing, and they do waste an awful lot of time. Anyway, this was…this was my thinking about this idea of Britannia on a plinth, sort of dynamic one. Drawing of a dog. There she is again. Would've been… it would have been a good idea. But now it's animals and war. That's what this idea was. On and on and on and on. I knew a horse had to have this private place [*the horse is placed on a plinth in the drawing], uh, in a battlefields, an elephant…

EA I know what…what might be a good idea, I mean, depends…but what might be quite a good idea is to edit this together somehow, and then um, we could watch that…

MS Sure, that would be good.

EA …and you could then talk about it again.

MS I…I don't mind doing that.

EA So in…in the way, that would be quite, um…you know, you could step away from it, another…there'd be another level.

MS Yes, sure.

EA Rather than…and to me, it's really important that they [*sketchbooks] are objects and you hold them, and you open them, and there's the sense of, that I'm holding this like the artist when they were made, but it…it might be, as a process, it might be quite curious to sort of see…have a, you know, mic, and do a better quality sound.

MS Yes, [overtalking]. Quite like to do that. Quite like to do that, anyway. I've been…this…the…I think that's probably the end of that animals and war one. I did make a model of it, quite… a very elaborate model actually, and I…it was a…it was a stitch-up as they often are. [Unclear] decided who was going to get it, but my idea [unclear] bloody sight better than the one that got it. But there we are, [unclear] happen. So I…I think, um, we're coming to the end, are we?

EA Um, if there's anything else that is somehow different or very specific which we haven't looked at yet, I think I've got so much material here [overtalking], yes, do something with it.

MS We've done that one, haven't we? We've done that one. We've done…yes, we've done that one. Um, have we done this one? This is possibly a similar one. Oh, yes. This is another, thinking about, um, that was thinking about the Iraq sculpture, how to put…how to do the…how to do the, um, head. I decided to put a…put a hood on her and this was a very hard thing to do with sculpture. It took me a long, long time. It's on the front cover of a book, by the way, um, Necessity of Art, the reprint for that iconic book. Very pleased about that. This is…this is…this is getting back to the Blair one. That's Uncle Sam having a blowjob from Britannia. These…this was an idea for, thinking in very general terms, for a commission for Derry/London Derry, which

again never happened, but I did a lot of drawing based on this idea, not a particularly good idea actually. And there's a coloured one.

EA I'm amazed. [*because there is suddenly colour in the sketchbook]

MS Well, I was thinking of coloured glass, you see. I was thinking about using light.

EA So there's a reason.

MS That was a reason.

EA It's not just because…

MS Not because I wanted to do colour, no. No. Um, anyway, I quite like that drawing. It's very, it' very… direct and simple and light, but I like this shape. It would have been a nice idea. Didn't happen. I spent too much time actually doing all of these and the…and then working on the computer with them. It was a complete and utter waste of time. But you can see, I went on and on and on, as one does. The idea became…became…the idea became an oak tree, I thought that was important because it's to do with where the word, Derry, comes from, or London Derry. So I quite like that idea. Didn't happen. Lots of them here. This is quite recent, this one, about two years ago.

EA What type of pen is it that you used?

MS Same one… it's Rotring German pens with, uh, pigment ink, because uh, it doesn't fade. But they tend to get bunged up, a bit irritating, but they're…they're very, very practical. I've been…I've now used them for a long, long, long, long, long time, now.

EA Mine are all clogged, and I can't get [unclear]. I should buy a new set. I tend to use cheap ones, somehow… somehow it's faster.

MS Yes. Well, I…I actually do believe, I think they're really excellent these pens. You can get such a wide…wide range of, you know, di…diameter of the, uh, the stylus. I've taken to using thinner…thinner lines, sometimes, rather than…rather than the earlier ones that were much thicker and blacker. I've been…been taking to using lighter ones sometimes. I think this might be the end of that. Yes, it is.

EA Do you…? What was I going to ask about? The…thinking about the line and the pen, I've lost it. Um, what was it? A scrapbook. Uh, do you do scrapbooks? Do you collect…?

MS I've got a scrapbook somewhere, I don't do it…don't really do it. You know, I stick…sometimes stick things in the sketchbooks... This is a very early one. I've been tearing lots of pages out of here for some reason. That is going back a long time, probably 70s.

EA Why do you keep your scrapbooks separate?

MS Uh, because they're not the same as sketchbooks.

EA What's the difference?

MS Well, because A) you don't tend to draw in a scrapbook. You stick photographs in them. There's a vast difference.

EA Couldn't one have a sketchbook without any drawing in it?

MS No.

EA No?

MS No.

EA Why not?

MS Because it…it would be using English incorrectly.

EA Okay.

MS A scrapbook is a scrapbook, [overtalking].

EA Fair enough.

MS I've got a scrapbook somewhere. I don't have very many, but I actually I do do, I collect an awful lot of, uh, photographs. I've got boxes full of photographs which I always think I'm going to go through and I shall do some work. And…and I might do, and I have done. Um, they're kind of… it's part of the, uh, process of collecting. If I had more room, I would stick them up… I mean…I can't do it in my studio because the studio is too dirty and they would get filthy, but I've got boxes and boxes of, um, stuff I've taken out of magazines, or newspapers, and that could go into a scrapbook, but I mean what is the point…

EA Because a lot of people would combine…

MS Well, I have done…I have done…you saw I do, in that, uh, the…the one I'm working on now.

EA Yes, I did notice there are some bits stuck on.

MS And then there are one or two in that earlier one, there's stuff…there's collage in there, too. But, uh, normally I tend just to draw. Um, because I think it's direct. [cut off as the card finishes]

CLIP 6:

EA So what I'm doing, I…I explained it, and I'll have it on the tape because I should fill consent, I should have a consent form with me, and I don't. So, um, for the PhD purposes, I, um…there will be some sort of written publication. Maybe there could be a book, at some stage. Is it okay for me to use still images…

MS Do anything you like.

EA …and the interview [unclear] material?

MS No problem.

EA So I can use that for the PhD, or maybe if there's a book in…

MS You do what you like with them.

EA …in…that would be in the future, but, yes. And maybe even editing it to a video, and then we can see whether we can use that somehow?

MS Yes, whatever you like [overtalking].

EA Excellent. That's brilliant. Thank you.

APPENDIX VI: **List of PhD Sketchbooks**

List of PhD Sketchbooks accumulated over this research (13). These are in an A4 portrait format unless otherwise indicated.

PhD SB1 A4 [landscape]: February 2009 – November 2009

PhD SB2 A4: August 2009 – February 2010

PhD SB3 A4: January 2010 – February 2011

PhD SB4 A4: April 2011 – September 2011

PhD SB5 A4: October 2011 – January 2012

PhD SB6 25 x 25 cm [square]: Summer 2012

PhD SB7 A4: January 2012 – December 2012

PhD SB8 A4: January 2013 – August 2013

PhD SB9 A4: September 2013 – December 2013

PhD SB10 A4: January 2014 – June 2014

PhD SB11 A4: July 2014 – December 2014

PhD SB12 A4: December 2014 – July 2015

PhD SB13 A4: 15 July 2015 – April 2016

PhD SB14 A4: April 2016 – ongoing

A5 Sketchbooks (2)

A5 Archives SB1: Notes made at the Royal Academy of Arts; the Tate archives; Jocelyn Herbert Archive at Wimbledon College of Arts.

A5 Archives SB2: Notes made at three collections in Helsinki, Finland: Museum of Contemporary Art Kiasma; Ateneum Art Museum; and the Central Art Archives of the Finnish National Gallery. Archives of American Art at the Smithsonian Institution in Washington D.C.

A2 Sketchbooks (2)

A2 sketchbooks were used to collect and stick in material collected during the research period including notes directly linked to sketchbook research and other material less directly associated with PhD research (such as exhibition leaflets, etc.).

APPENDIX VII: Archives where research was conducted

In London

The Tate gallery

- notes in *A5 Archives SB1*
- particular attention on sketchbooks by J.M.W. Turner[437]

The Royal Academy of Arts

- notes in *A5 Archives SB1*
- the archives hold sketchbooks by over thirty artists[438]
- regular visits from May to November 2011
- some of the sketchbooks were recorded on video

The Jocelyn Herbert Archive at Wimbledon College of Arts[439]

- notes in *A5 Archives SB1*

The British Film Institution

- notes in *PhD SB2*
- particular attention on sketchbooks by Derek Jarman

The British Library

- notes in *PhD SB2*

In Helsinki

The Museum of Contemporary Art Kiasma

- notes in *A5 Archives SB2*
- video recordings

Ateneum Art Museum

- notes in *A5 Archives SB2*
- the collection holds over 800 sketchbooks[440]
- video recordings

The Central Art Archives of the Finnish National Gallery

- notes in *A5 Archives SB2*
- video recordings

In Washington D.C.

The Archives of American Art at the Smithsonian Institution in Washington D.C.

- notes in *A5 Archives SB2*
- particular attention on sketchbooks by Frank Stella and Janice Lowry

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[437]Today many of Turner's sketchbooks are available to the public via Tate gallery's website where they can be viewed a page at the time. "*J.M.W. Turner: Sketchbooks, Drawings and Watercolours* is a growing catalogue of the many thousands of original works on paper in Tate's collection, drawn mainly from Turner's bequest of his collection to the nation." http://www.tate.org.uk/art/research-publications/jmw-turner "At the heart of the Bequest are 282 bound sketchbooks, the largest single such collection; only a handful exists elsewhere." http://www.tate.org.uk/art/research-publications/jmw-turner/david-blayney-brown-draughtsman-and-watercolourist-r1132588

[438] According to an unpublished list made available to me by Annette Wickham.

[439] The Jocelyn Herbert Archive (JHA) was transferred to the National Theatre Archive in the autumn of 2014.

[440] "Most of these sketchbooks have been conserved by the Conservation Department of the Finnish National Gallery and a part of them transferred to digital format by the Central Art Archives with funding from the Ministry of Education and Culture. The work has been carried out within the scope of the cultural heritage digitalisation and forms part of the National Digital Library. The funding has helped preserve old and fragile sketchbooks, especially those belonging to artists of the 19th century, and enabled them to be published in digital format on the internet for public viewing." Ateneum Art Museum (2014) http://www.ateneum.fi/en/press-release-sketchbooks-schjerfbeck-edelfelt-and-järnefelt-published-online

APPENDIX VIII: Interview questions / topics

The list of questions put to the interviewees or used as a checklist during the interview. This list was developed during the interview process (notes in PhD SB5 and PhD SB6).

The first prompt:

Could you tell me about your sketchbooks?

Follow-up questions:

What are sketchbooks? (Purpose)

The role of drawing – could there be a sketchbook without any drawing in it?

[What is] the role of sketchbooks in your practice?

[What is the role of] text [and] images [in your sketchbooks]?

Are there particular themes [in your sketchbooks]?

Are [the sketchbooks] rehearsal spaces… spaces for working out problems… storing memories?

How do you start a sketchbook?

What do you do with a sketchbook when it is full?

Do you return to them, do you store them?

Are your early sketchbooks different to the current ones?

When did you start working in a sketchbook?

Are they private or public? Would you exhibit your sketchbooks?

Where and when do you work in your sketchbook?

Is it important that it is a book? Could it be loose sheets of paper?

Further questions were put to the interviewees:

For example a question for the photographer Elina Brotherus: Do you think your sketchbooks are [typical] photographer's sketchbooks? Why?

APPENDIX IX: Letter and consent forms from the thirteen artists

July 2016

Updated Information for Participants

Dear (Artist's name),

I would like to take this opportunity to thank you for your contribution to this PhD research project. Your interview material has been invaluable.

As you know a video edited from the interview conducted with you was presented as part of an installation of thirteen videos in an exhibition held at the Morgue, Chelsea College of Arts, UAL in April 2016. The exhibition was part of my PhD thesis submission and successfully examined during the *viva voce*.

You may recall that I obtained verbal consent at the beginning of the interview. I am now writing to you to ask for written consent to include material and research findings related to your interview in the thesis. Included here is also a request for permission to use the material in the future. The first part of the form – use in my PhD research – should be straightforward. The second part is about future exhibitions and use so please consider it carefully.

May I point out here, once again, that I feel honoured to have had an opportunity to see your sketchbooks. I believe I have conducted the research with due ethical consideration and with respect towards the trust you have placed in me. I have no intention to present the material in any context other than appropriate in the given circumstances – i.e. the authorship and agency of your sketchbooks' contents remains with you even if seen on the videos I have made. I consider the installation piece and its parts to be my artwork created in collaboration with you.

In case you have any further questions or anything is unclear please do not hesitate to contact me directly or the UAL Research Management and Administration (details on the next page).

Please sign both pages 2 & 3.

Thank you for your continuous support.

Best wishes,

Elisa Alaluusua
ealaluusua@hotmail.com
07960 364 346
Flat 16
392 Rotherhithe Street
London SE16 5DS

FORM 1

Consent Form for Participants
for the use of the material in the PhD thesis of Elisa Alaluusua

I have participated in Elisa Alaluusua's PhD research project on Sketchbooks by granting her an interview, which was recorded on video.

I understand that she has edited the interview into a video piece (duration 10-15 mins) that was presented in her PhD exhibition at the Morgue, Chelsea College of Arts, University of the Arts London in April 2016.

I understand that Elisa Alaluusua has used the interview material when conducting comparative analysis of how contemporary artists use their sketchbooks and referred to my interview in the written part of her Thesis.

I confirm that I consent to the interview material being used this way as part of Elisa Alaluusua's PhD research.

(Artist's name printed)

_____
NAME

_____
Signature

_____
Date

NOTE FOR PARTICIPANTS
In case you wish to acquire further information, or ask questions about the research and participants' rights, you may also contact RMA. They can provide independent advice to participants.

Research Management and Administration (RMA)
University of the Arts London
5th floor Granary Building
1 Granary Square
Kings Cross
London N1C 4AA
Email: research@arts.ac.uk
(NOTE: Please do NOT send the forms here)

FUTURE USE OF THE INTERVIEW MATERIAL COLLECTED/WORKS CREATED

I understand that Elisa Alaluusua would like to exhibit and use the videos and other written and drawn material collected and created as part of her PhD research on Sketchbooks in the future.

I understand that she will keep me informed about the future use and hereby grant her permission to use the material in the ways indicated below.

I understand that I can withdraw my permission from any further use at a later stage by contacting Elisa directly. The authorship of the artist interviewed will always be acknowledged.

Use of material created during the research project	**Please tick the appropriate box:**		
	I grant permission	**I do not grant permission**	**I would like to be asked separately regarding this type of use**
Future exhibitions and promotional material online or in print			
Excerpts of the videos available online			
Full videos available online			
Educational material created and used in non-profit situations			
Educational material created and used in profit situations (e.g. running a course)			
Artworks produced sold that include interview material			

Use of material collected during the research project to create new artworks and research reports	**Please tick the appropriate box:**		
	I grant permission	**I do not grant permission**	**I would like to be asked separately regarding this type of use**
Future exhibitions and promotional material online or in print			
Excerpts of the videos available online			
Full videos available online			
Educational material created and used in non-profit situations			
Educational material created and used in profit situations (e.g. running a course)			
New artworks produced and sold that include interview material			

(Artist's name printed)

_____

NAME

_____

Signature

_____

Date

FORM 1

Consent Form for Participants
for the use of the material in the PhD thesis of Elisa Alaluusua

I have participated in Elisa Alaluusua's PhD research project on Sketchbooks by granting her an interview, which was recorded on video.

I understand that she has edited the interview into a video piece (duration 10-15 mins) that was presented in her PhD exhibition at the Morgue, Chelsea College of Arts, University of the Arts London in April 2016.

I understand that Elisa Alaluusua has used the interview material when conducting comparative analysis of how contemporary artists use their sketchbooks and referred to my interview in the written part of her Thesis.

I confirm that I consent to the interview material being used this way as part of Elisa Alaluusua's PhD research.

Elina Brotherus

NAME

Signature

Oct. 10, 2016

Date

NOTE FOR PARTICIPANTS
In case you wish to acquire further information, or ask questions about the research and participants' rights, you may also contact RMA. They can provide independent advice to participants.

Research Management and Administration (RMA)
University of the Arts London
5th floor Granary Building
1 Granary Square
Kings Cross
London N1C 4AA
Email: research@arts.ac.uk
(NOTE: Please do NOT send the forms here)

FORM 2

FUTURE USE OF THE INTERVIEW MATERIAL COLLECTED/WORKS CREATED

I understand that Elisa Alaluusua would like to exhibit and use the videos and other written and drawn material collected and created as part of her PhD research on Sketchbooks in the future.

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I understand that I can withdraw my permission from any further use at a later stage by contacting Elisa directly. The authorship of the artist interviewed will always be acknowledged.

Use of material created during the research project	**Please tick the appropriate box:**		
	I grant permission	**I do not grant permission**	**I would like to be asked separately regarding this type of use**
Future exhibitions and promotional material online or in print	X		
Excerpts of the videos available online	X		
Full videos available online	X		
Educational material created and used in non-profit situations	X		
Educational material created and used in profit situations (e.g. running a course)	X		
Artworks produced sold that include interview material	X		

Use of material collected during the research project to create new artworks and research reports	**Please tick the appropriate box:**		
	I grant permission	**I do not grant permission**	**I would like to be asked separately regarding this type of use**
Future exhibitions and promotional material online or in print	X		
Excerpts of the videos available online	X		
Full videos available online	X		
Educational material created and used in non-profit situations	X		
Educational material created and used in profit situations (e.g. running a course)	X		
New artworks produced and sold that include interview material	X		

Elina Brotherus

NAME

Signature

Oct. 10, 2016

Sketchbooks –
A Comparative Analysis of the Use of Sketchbooks by Contemporary Artists
PhD research by Elisa Alaluusua

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I confirm that I consent to the interview material being used this way as part of Elisa Alaluusua's PhD research.

Stephen Farthing

NAME

Signature

Date 28/07/2016

NOTE FOR PARTICIPANTS
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Stephen Farthing

Date28/07/2016

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I confirm that I consent to the interview material being used this way as part of Elisa Alaluusua's PhD research.

Dennis Gilbert

NAME
Dennis Gilbert

Signature
dennis@dennisgilbert.net

Date
27 – 07 - 2016

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Educational material created and used in non-profit situations	✓		
Educational material created and used in profit situations (e.g. running a course)	✓		
New artworks produced and sold that include interview material	✓		

Dennis Gilbert

NAME

Signature

27-07-2016

Date

Re: Consent Forms / Sketchbooks PhD

NH Nigel Hall
Thu 28/07/2016 22:12
To: e alaluusua (ealaluusua@hotmail.com)

Reply

Dear Elisa

Good to hear from you and of course I would be happy to give my consent for you to use the filmed interview.

If stating this as an email is not sufficient, could you mail me a paper version of the forms required (as I don't have a printer) and I will be pleased to return them signed. Or as below, if acceptable.

I have read the updated information letter (July 2016) and the two consent forms and hereby give my permission for the use of the recorded material as stated in the forms.
Nigel Hall
28 July 2016

With all very best wishes

Nigel

Sent from my iPhone

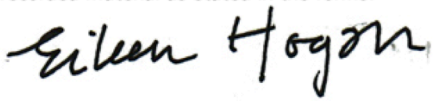
On 28 Jul 2016, at 12:46, e alaluusua <ealaluusua@hotmail.com> wrote:

Re: Consent Forms / Sketchbooks PhD

EH Eileen Hogan
Tue 06/09/2016 21:36
To: e alaluusua (ealaluusua@hotmail.com)

Reply

Dear Elisa
I have read the updated information letter (July 2016) and the two consent forms and hereby give my permission for the use of the recorded material as stated in the forms.



Professor Eileen Hogan
Camberwell, Chelsea, Wimbledon Graduate School
University of the Arts London
16 John Islip Street
London SW1P 4JU

Re: Consent Forms / Sketchbooks PhD

AH Anne Howeson
Mon 01/08/2016 14:06
To: e alaluusua (ealaluusua@hotmail.com)

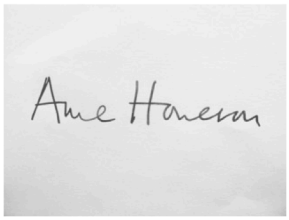
Reply

Dear Elisa,

I believe what you need is this: (let me know if not correct)

I have read the updated information letter (July 2016) and the two consent forms and hereby give my permission for the use of the recorded material as stated in the forms.

Name: Anne Howeson
Date: August 1st 2016



Re: Consent Forms / Sketchbooks PhD

DI Dale Inglis
Sun 11/09/2016 11:03
To: e alaluusua (ealaluusua@hotmail.com)

Reply

Consent Letter & Forms...
168 KB
Download Save to OneDrive - Personal

Dear Elisa

I have read the updated information letter (July 2016) and the two consent forms and hereby give my permission for the use of the recorded material as stated in the forms.

The completed consent forms are attached.

Name: Dale Inglis

Date: 11 September 2016

London SE16 5DS

Consent Form for Participants
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I confirm that I consent to the interview material being used this way as part of Elisa Alaluusua's PhD research.

Seppo Lagom

NAME

Signature

10.8.16 klo 13.43

Date

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Excerpts of the videos available online	X		
Full videos available online	X		
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Artworks produced sold that include interview material	X		

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Full videos available online	X		
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New artworks produced and sold that include interview material	X		

Seppo Lagom

NAME

Signature

10.8.16 klo 13.42

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I confirm that I consent to the interview material being used this way as part of Elisa Alaluusua's PhD research.

William Raban

NAME

Signature

12.10.16

Date

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New artworks produced and sold that include interview material	X		

William Raban

NAME

Signature
12.10.16

Hello

SM

sandle michael

Wed 03/08/2016 00:28

To: e alaluusua (ealaluusua@hotmail.com)

Reply

Hello Elisa ,

I can't come over -I can't do anything in fact because I have to move from my old studio to a smaller one - I have been moving stuff and clearing the old studio everyday in July and am still not finished and I am completely exhausted . Once the move is finished hopefully in a few more days I have to produce some relief prints for the RA by the 15th of August - then I will be even more exhausted and I am already a Zombie.

Anyway below is my written consent for you - I hope it will do. Hope you are having a good time . Carol misses you !

Love

Michael

I have read the updated information letter (July 2016) and the two consent forms and hereby give my permission for the use of the recorded material as stated in the forms.

Name Prof. Michael Sandle RA

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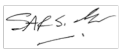
Stephen Scrivener

NAME



Signature

15/9/2016
Date

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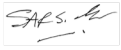
Stephen Scrivener
NAME



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Naomi Shaw

NAME

Signature

13.09.2016

Date

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New artworks produced and sold that include interview material	✓		

Naomi Shaw

NAME

Signature

13.09.2016

3

Re: Consent Forms / Sketchbooks PhD

CW Christopher Wainwright
Fri 29/07/2016 11:26
To: e alaluusua (ealaluusua@hotmail.com)

Reply

Dear Elisa,
good to hear from you, I m happy to grant permission for all uses.

I have read the updated information letter (July 2016) and the two consent forms and hereby give my permission for the use of the recorded material as stated in the forms.

Chris Wainwright

29 July 2016

REFERENCES

This list, in Harvard style, gives references cited in the thesis text inc. the footnotes and Appendices. The authors' initials are included with articles and books; while their full names are stated for the purposes of clarity when referencing audiovisual sources and websites.

The dates in [square brackets] refer to the dates the material was accessed & reaccessed.

Separate headings will follow for:

- **PERSONAL CORRESPONDENCE AND VERBAL SOURCES REFERRED TO**
- **FURTHER READING** as suggested in the footnotes
- **EXAMPLES OF EXHIBITIONS DISPLAYING SKETCHBOOKS**
- **EXAMPLES OF BOOKS ON SKETCHBOOKS AIMED AT THE GENERAL READER**
- **EXAMPLES OF DIGITALISED SKETCHBOOKS**

Ackerman, J. S. 1997. *Villard de Honnecourt's Drawings of Reims Cathedral: A Study in Architectural Representation*. Artibus et Historiae, Vol. 18, No. 35. Pp. 41-49. Published by: IRSA s.c., Article Stable URL: http://www.jstor.org/stable/1483536

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PERSONAL CORRESPONDENCE AND VERBAL SOURCES REFERRED TO

The interviews conducted as part of the research are listed in Appendix IV.

Abramović, Marina; email received 17/09/10.

Emin, Tracey; email via Nick Savage at the Royal Academy of Arts, received 11/02/12.

Gormley, Antony; a studio visit 23/03/12. Reviewed some sketchbooks with the studio assistant, Alice O'Reilly.

Kirwin, Liza; emails 25/07/13 & 26/07/13. Dr Liza Kirwin is the Deputy Director of the Archives of American Art, Smithsonian Institution, Washington D.C.

Kiuru, Kaija; phone conversation 01/12/11; notes in the file: *SBs & women 021211 Shaw & Kiuru.doc*

Reff, Theodore; emails 30/07/13 & 02/0/13. Professor Theodore Reff is Professor Emeritus of European Painting and Sculpture 1840–1940 at Columbia University.

Farthing, Stephen. Discussion on *ostraca* in a supervisory meeting on 22/07/13.

Wainwright, Chris. Discussion at the *CCW Graduate School: Substrate Symposia* organised by Chris Wainwright, Daniel Sturgis and Stephen Farthing; 07/05/14. Notes in SB PhD10, p. 111.

FURTHER READING

Under this heading further readings suggested in the footnotes are presented in alphabetical order.

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EXAMPLES OF EXHIBITIONS DISPLAYING SKETCHBOOKS
In chronological order

Pace Gallery. *Pablo Picasso: Je suis le cahier – The Sketchbooks of Picasso.* 2 May – 1 Aug 1986. Travelled to the Royal Academy of Arts, London 11 Sep – 19 Nov 1986; and elsewhere. [not visited in person]

Harvard's Fogg Art Museum, Cambridge, MA. *Under Cover: Artists' Sketchbooks.* 1 Aug – 22 Oct 2006. [not visited in person]

The Royal Academy of Arts, London*. Capturing the Concept: The Sketchbooks of Sir Nicholas Grimshaw CBE PRA from 1982 to 2007*. 6 Nov 2009 – 31 Jan 2010. At Wimbledon College of Arts, Oct 2009.

The Royal Academy of Arts, London. *The Real Van Gogh – The Artist and His Letters.* 23 Jan – 18 Apr 2010. Included some sketchbooks and many letter sketches.

The Morgan Library & Museum, New York. *Degas: Drawings and Sketchbooks*. 24 Sep 2010 - 23 Jan 2011. [not visited in person]

Tate Britain, London. *The Vorticists – Manifesto for a Modern World*. 14 Jun – 4 Sep 2011. Included some sketchbooks and a video of Henri Gaudier-Brzeska's Chenil-sketchbook.

The Royal Academy of Arts, London. *Artist Laboratory 03: Nigel Hall RA*. 7 Sep – 23 Oct 2011. Included some sketchbooks.

The Royal Academy of Arts, London. *Driven to Draw: Twentieth-century Drawings and Sketchbooks from the Royal Academy's Collection.* 3 Nov 2011 – 12 Feb 2012.

The Royal Academy of Arts, London. *David Hockney RA: A Bigger Picture.* 21 Jan – 9 Apr 2012. Included some sketchbooks.

Tate Britain Display. *Reception, Rupture and Return: The Model and the Life Room.* 26 May 2014 – 19 Apr 2015. The display examined the role of the life model for the artist through many sketchbooks and drawings on paper.

EXAMPLES OF BOOKS ON SKETCHBOOKS AIMED AT THE GENERAL READER

Breton, R. 2012. *Sketchbooks: The Hidden Art of Designers, Illustrators & Creatives.* 1st published in 2009. London: Laurence King Publishing.

DeVries Sokol, D. 2008. *1000 Artist Journal Pages – Personal Pages and Inspirations*. Beverly, Massachusetts: Quarry Books.

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Heller, S. & Talarico, L. 2012. *Typography Sketchbooks*. London: Thames & Hudson.

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O'Donnell, T. 2009 (listed under References)

EXAMPLES OF DIGITALISED SKETCHBOOKS
In museum collections

Luonnoskirja (transl. *Sketchbook*). 2016. Ateneum Art Museum: variety of Finnish artists' sketchbooks. (found under References)

Turner's digitalised sketchbooks (2016) Tate. (found under References)

Resources tagged sketchbooks. 2016. The Art Institute of Chicago: variety of artists' sketchbooks. (found under References)

The Museum of Modern Art (MoMa): Georges Seurat sketchbooks
http://www.moma.org/interactives/exhibitions/2007/seurat/seurat.html [21/01/16]

Iris & B. Gerald Cantor Center for Visual Arts at Stanford University: Richard Dieberkorn sketchbooks http://museum.stanford.edu/diebenkornsketchbooks/ [21/01/16]

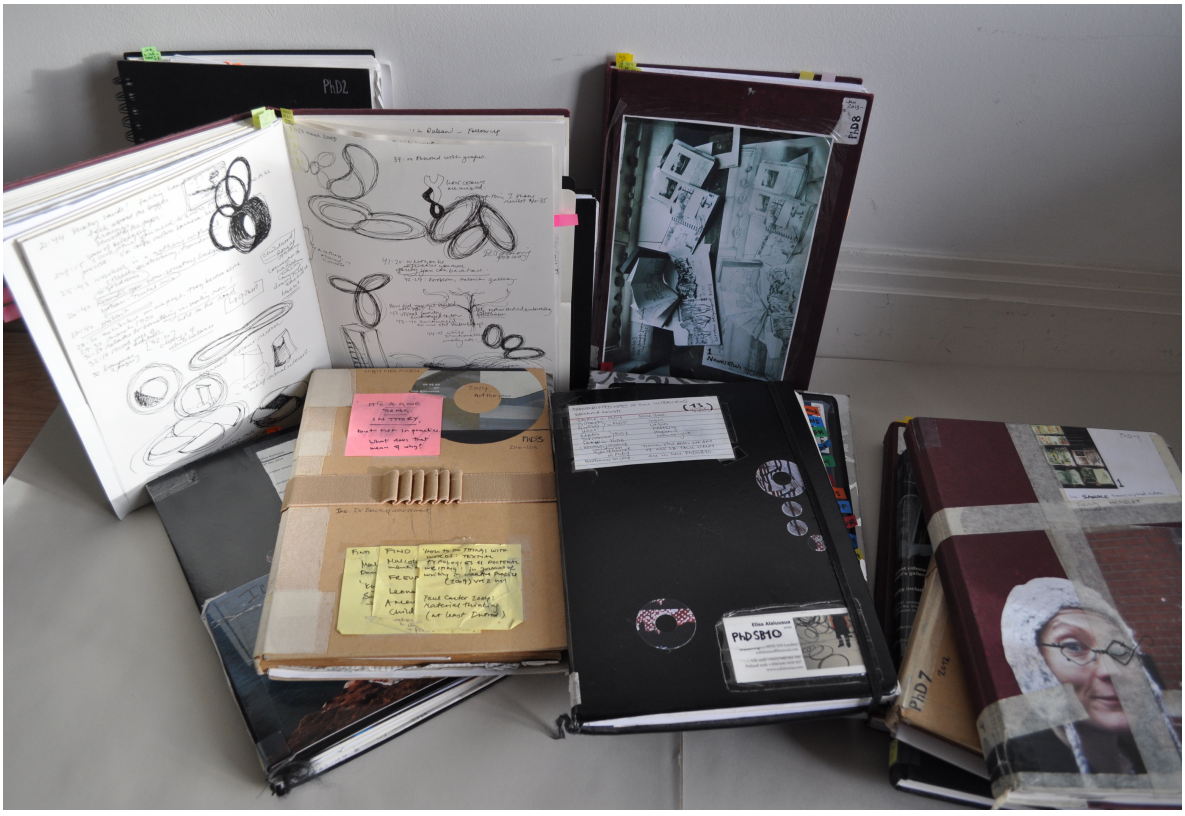
IMAGE ANNEX CONTENT ***pages 1-25***

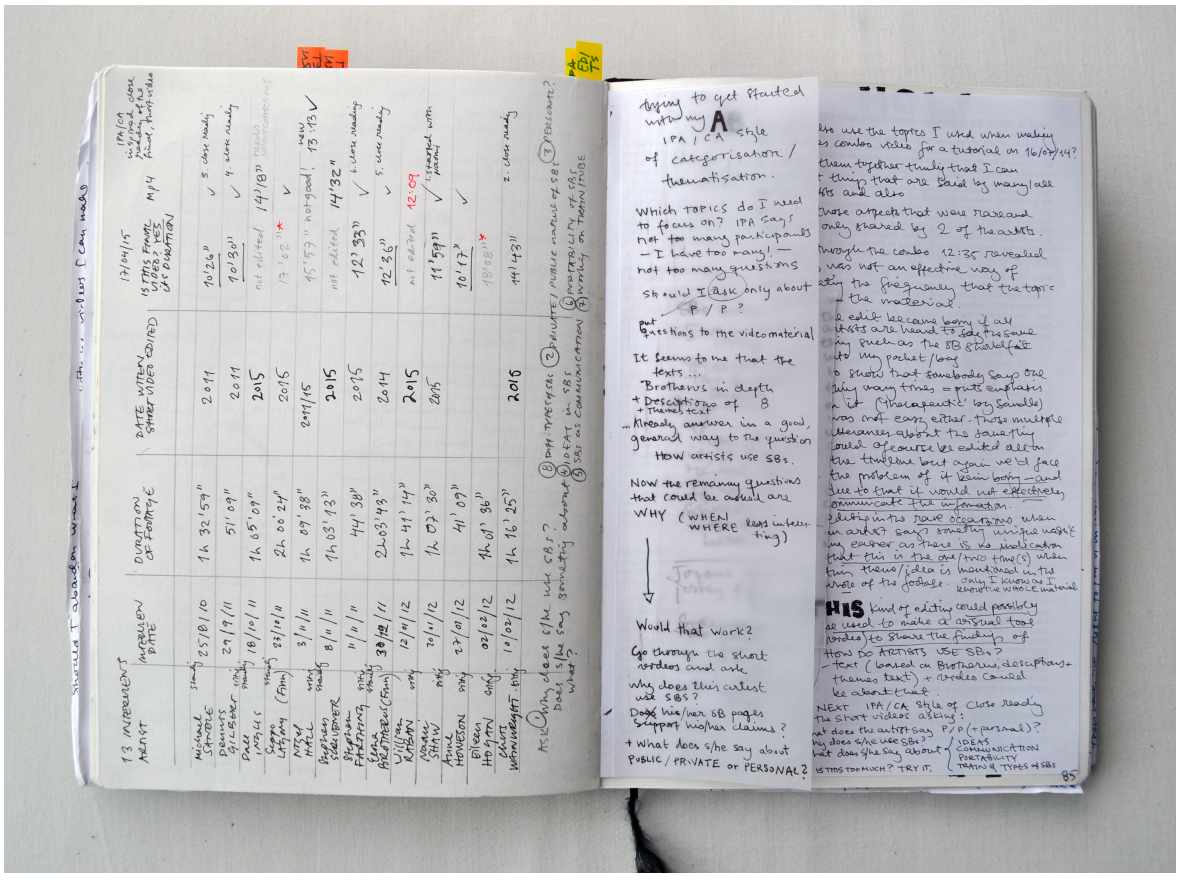
Section 1: Research methodology and process

Section 2: Still frames from the artist videos (in alphabetical order)

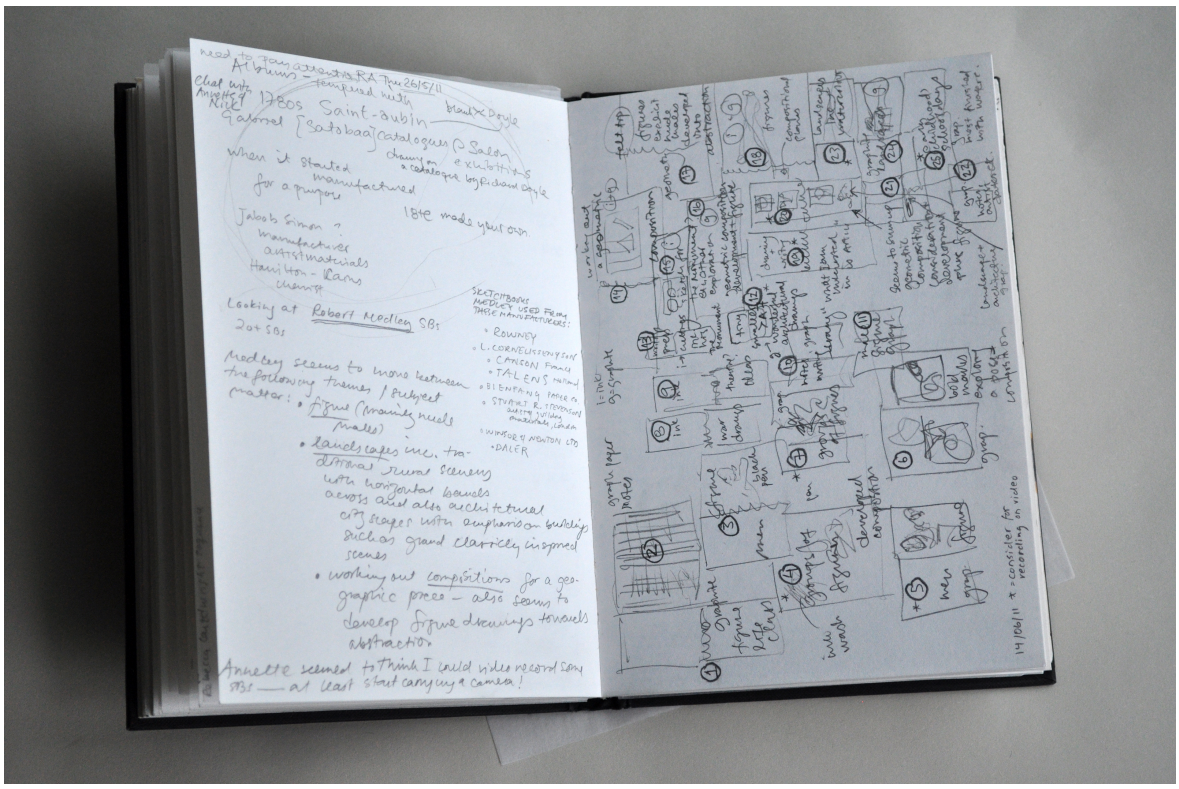
Section 3: Documentation of exhibitions *Sketching Sketchbooks* (17-24 Nov 2014) and *Thirteen Narratives By Thirteen Artists About Their Sketchbooks* (21-30 Apr 2016).

IMAGE ANNEX – pages numbered 1-25

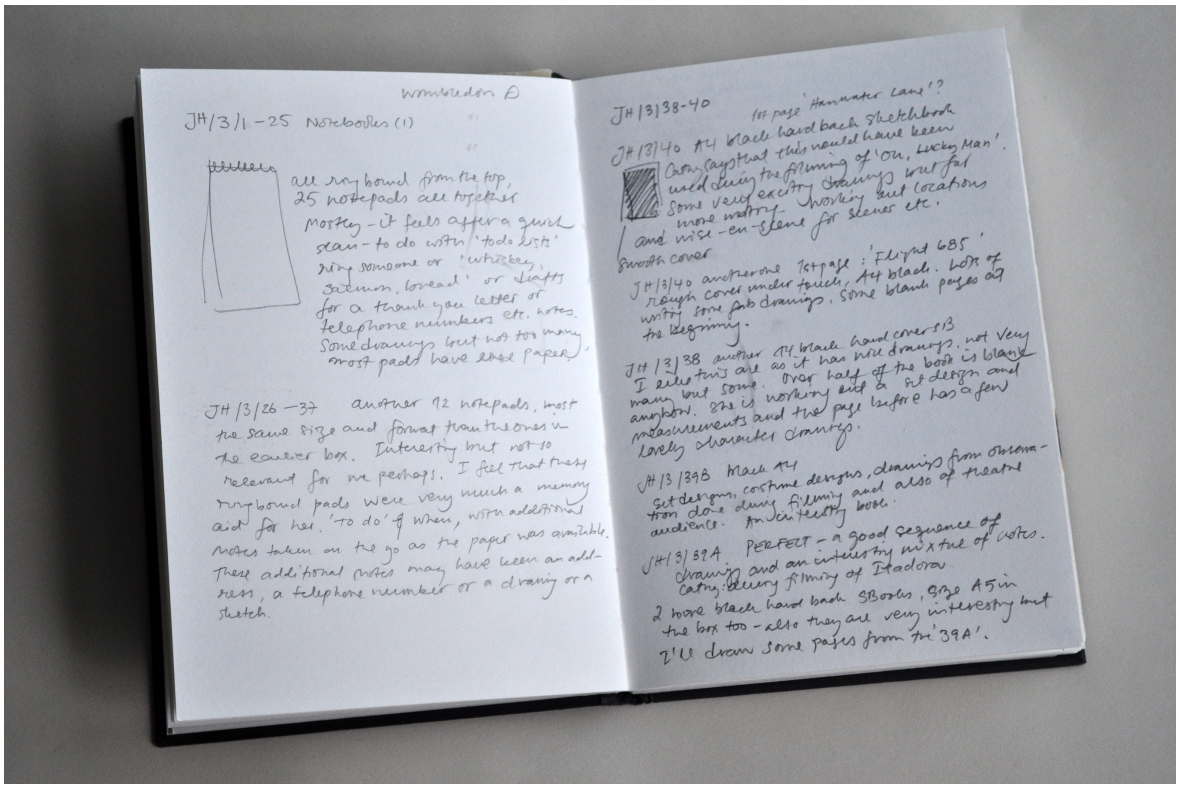


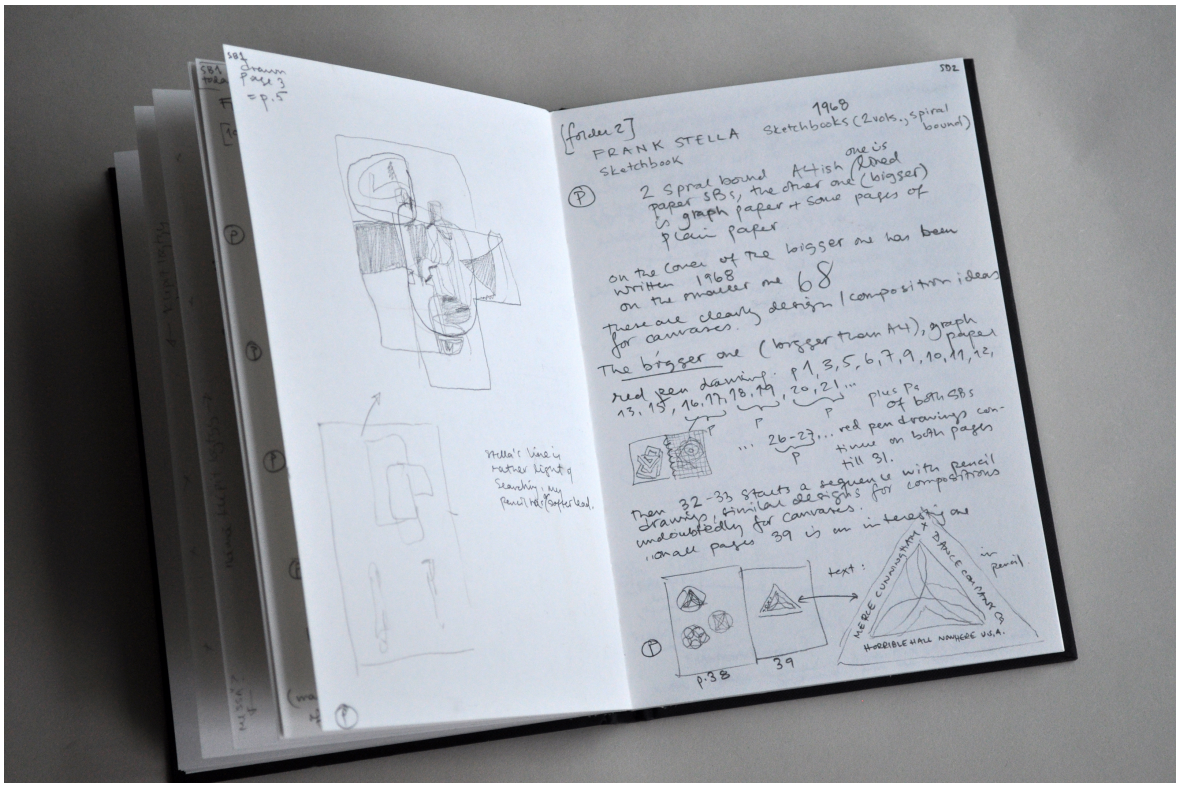


TOP: A4 sketchbooks created during the research project (PhD SB1-13). BOTTOM: PhD SB12.

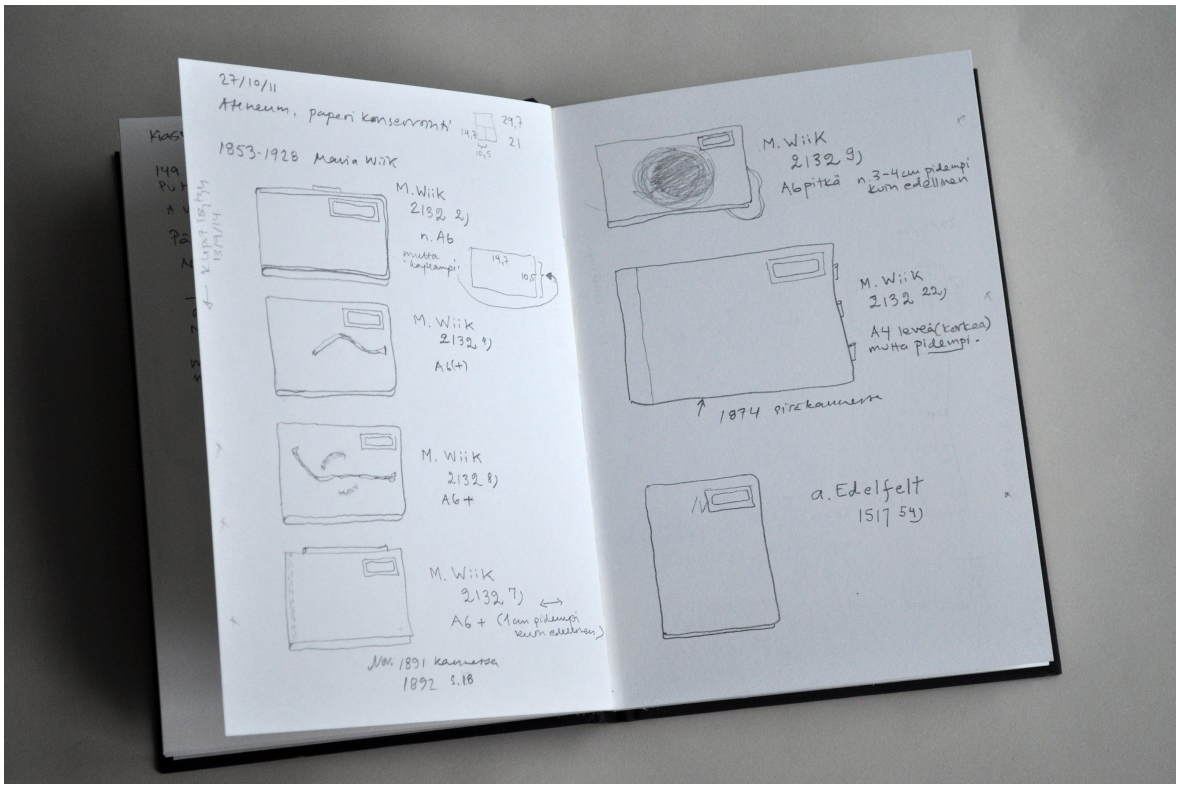


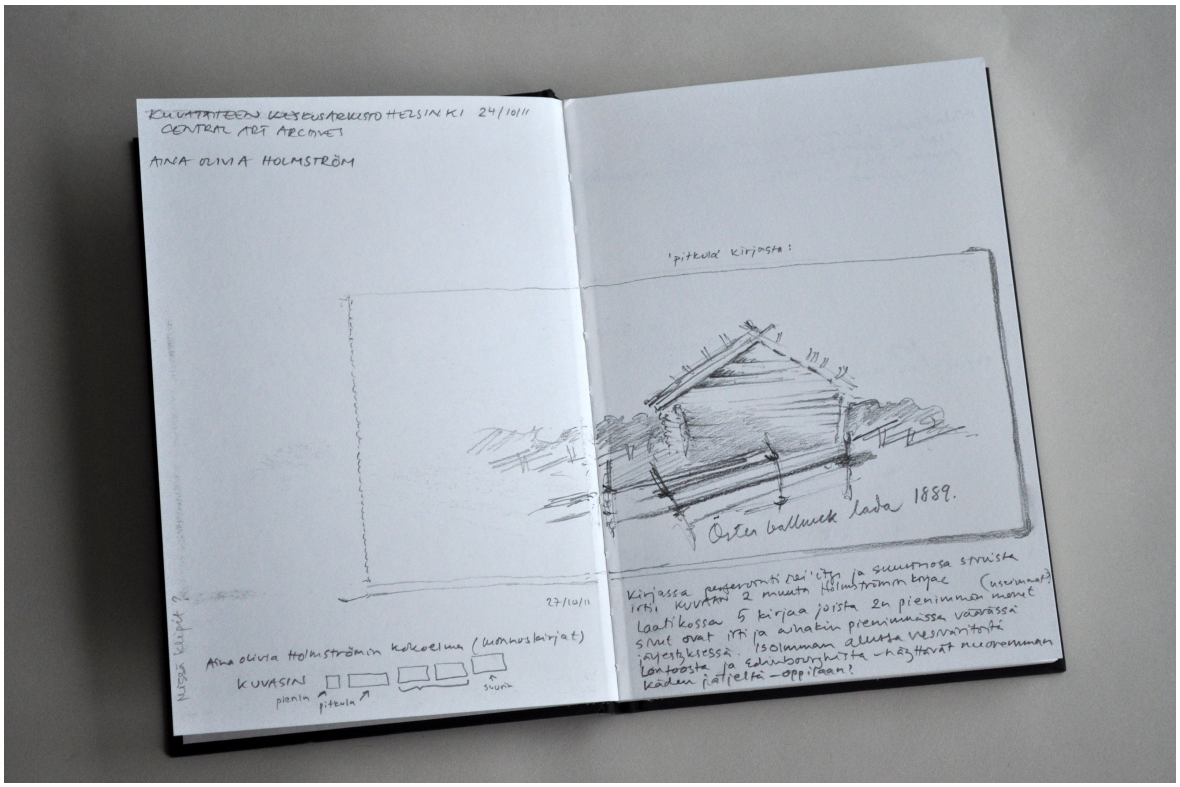
TOP: A diagram drawing of Robert Medley's sketchbooks as arranged in groups on the table in the Royal Academy of Arts archives, London (A5 Archives SB1). BOTTOM: Notes from a sketchbook by Sarah Simblet in the RA archives (A5 Archives SB1).



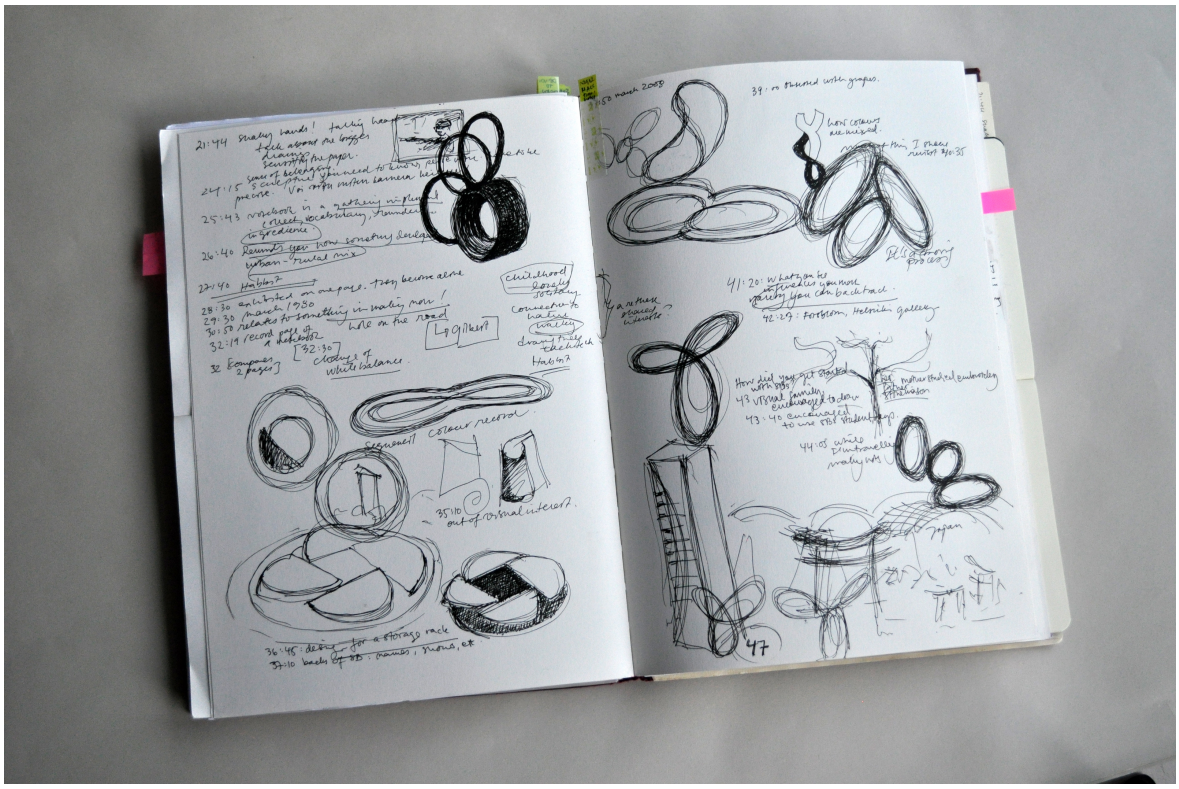


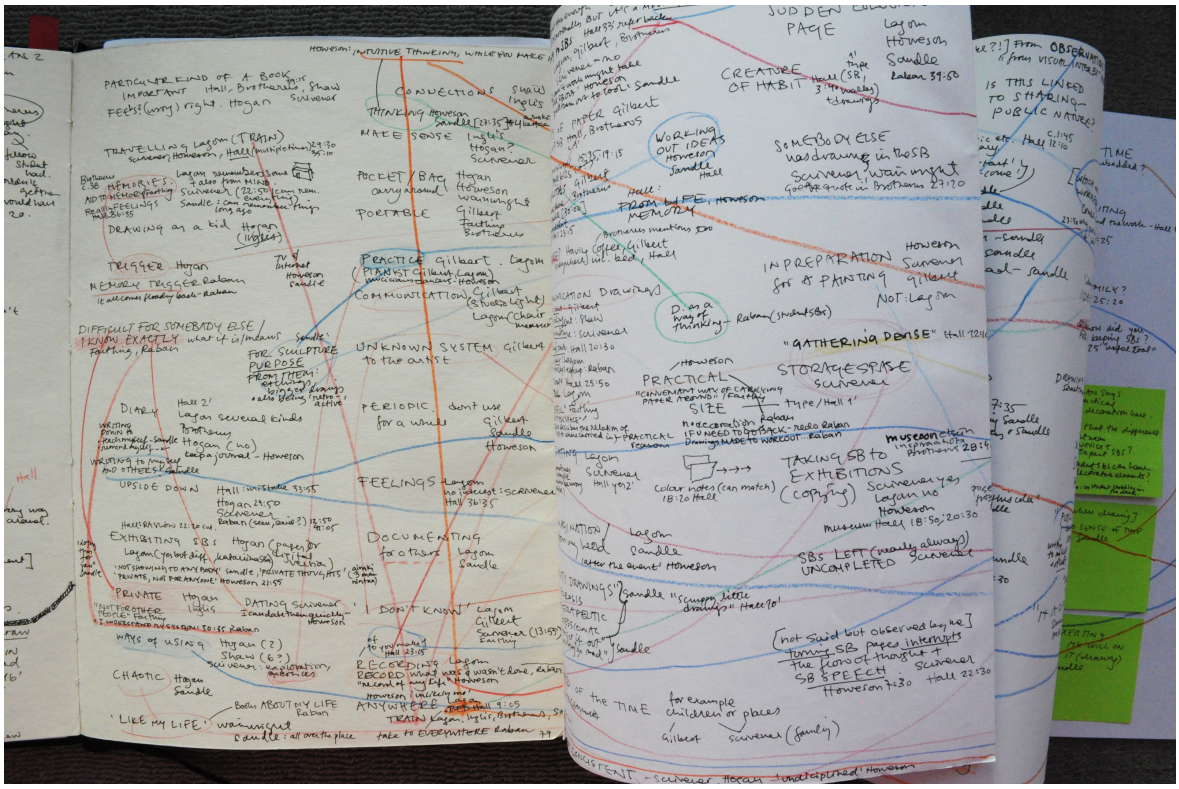
TOP: Notes from the Jocelyn Herbert sketchbook (JH/3/1-25) at Wimbledon College of Arts, London (A5 Archives SB1). BOTTOM: Notes from the Frank Stella 1968 sketchbook (02.930093G) at the Archives of American Art at the Smithsonian Institution, Washington D.C. (A5 Archives SB2).



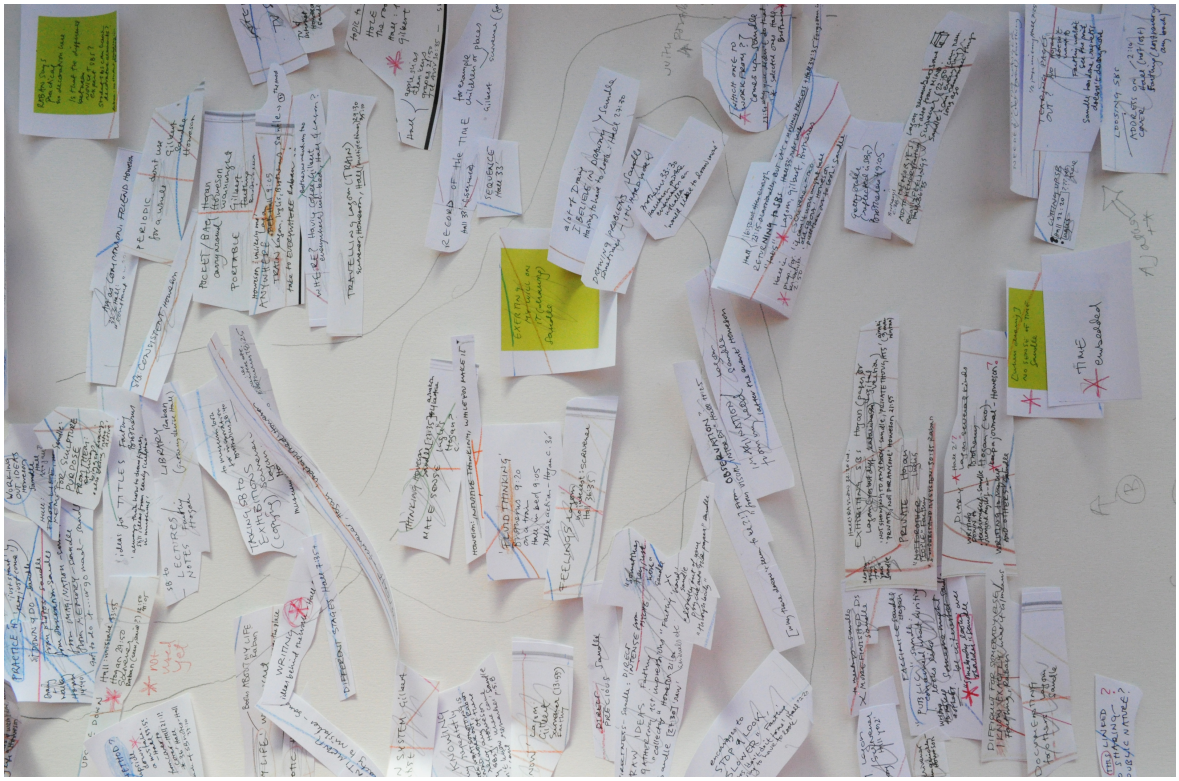


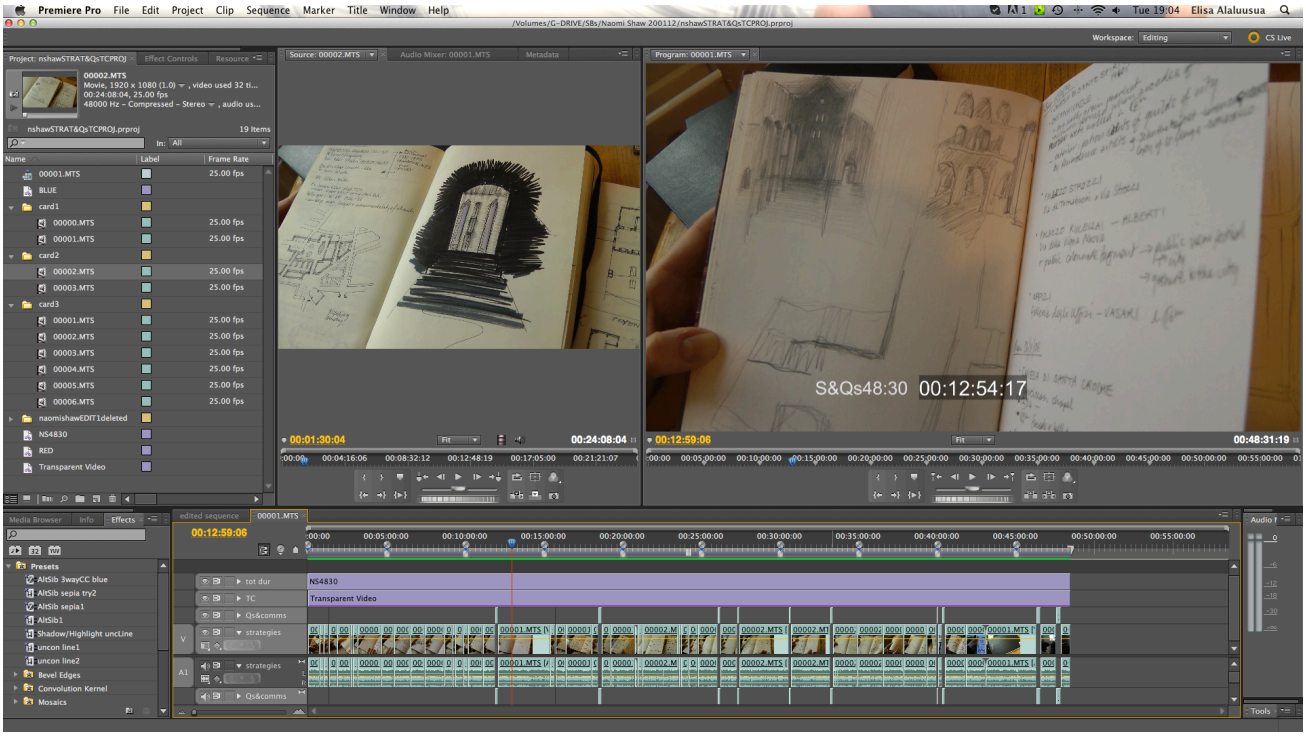
TOP: Notes of the sketchbooks studied at Ateneum Art Museum, Helsinki (A5 Archives SB2). BOTTOM: Notes from a sketchbook by Aina Olivia Holmström at the Central Art Archives of the Finnish National Gallery, Helsinki (A5 Archives SB2).



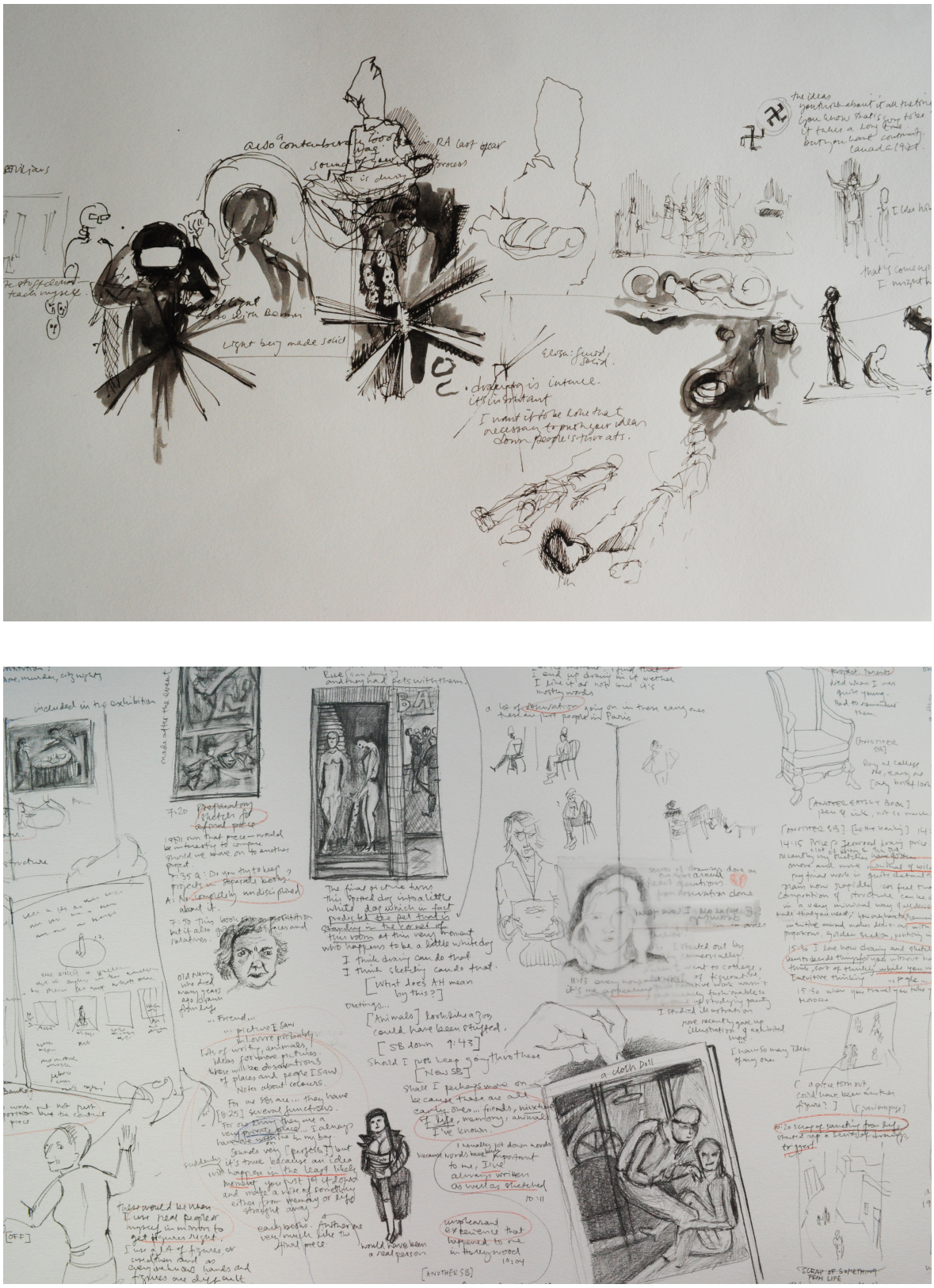


TOP: Notes made while analysing the Nigel Hall interview (PhD SB10). BOTTOM: The 'themes map' as it extended to a foldout page (PhD SB10).

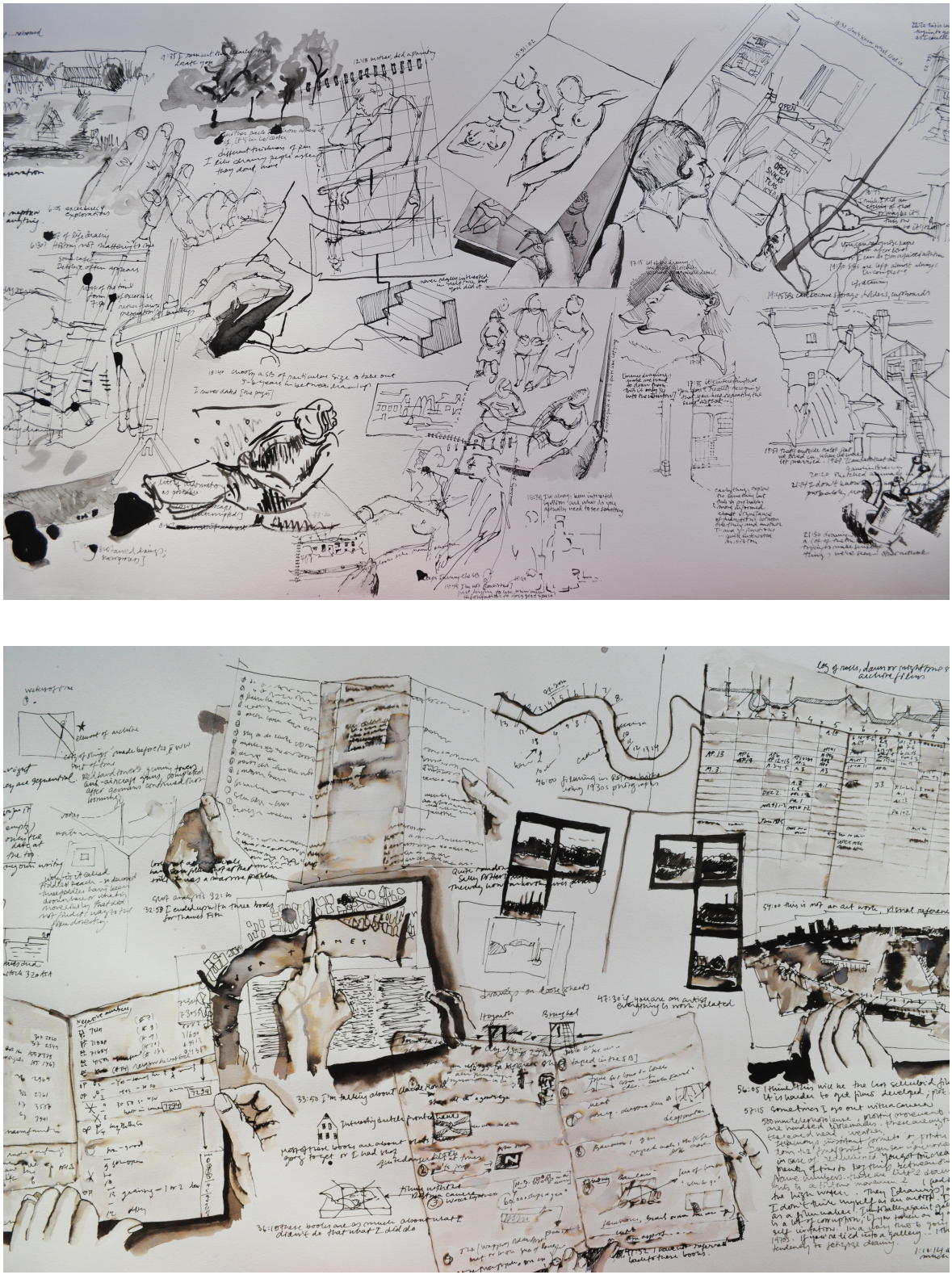




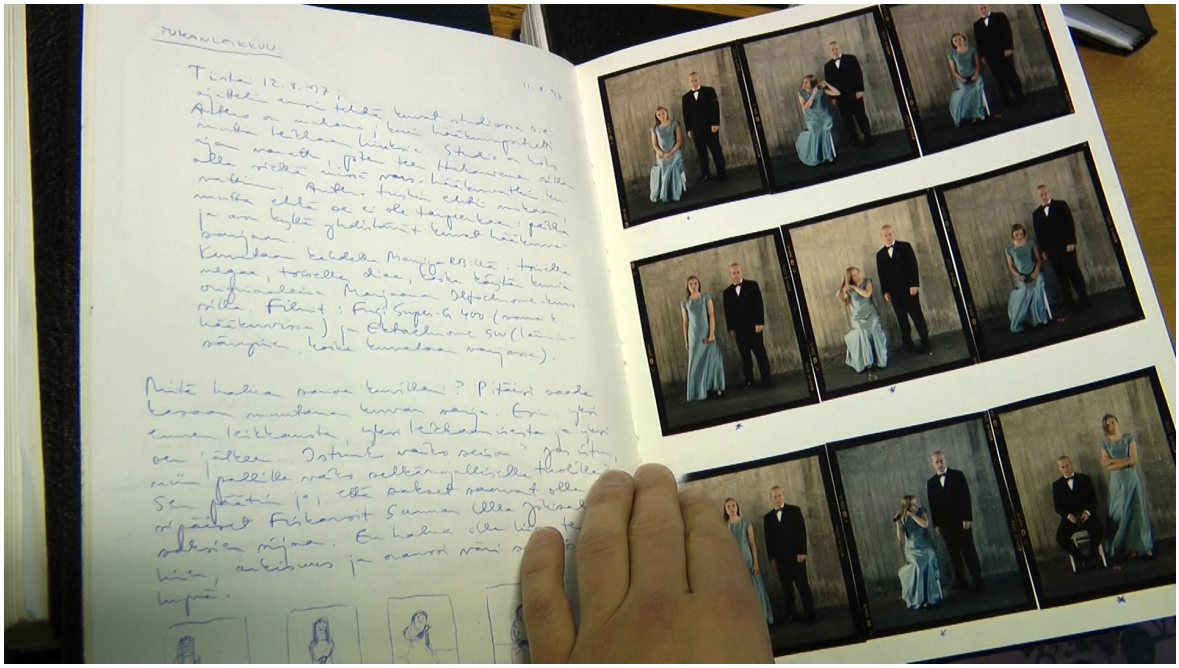
TOP: The 'themes map' (in PhD SB10) was photocopied and collaged back together as a drawing to analyse grouping of the emerging themes further. BOTTOM: Premiere 5.5 editing view while work was carried out on the Naomi Shaw interview. The 'sketchbook-reflections' were separated on Video1 track; the questions were put to Video2 track; the timecode information is on Video3&4.

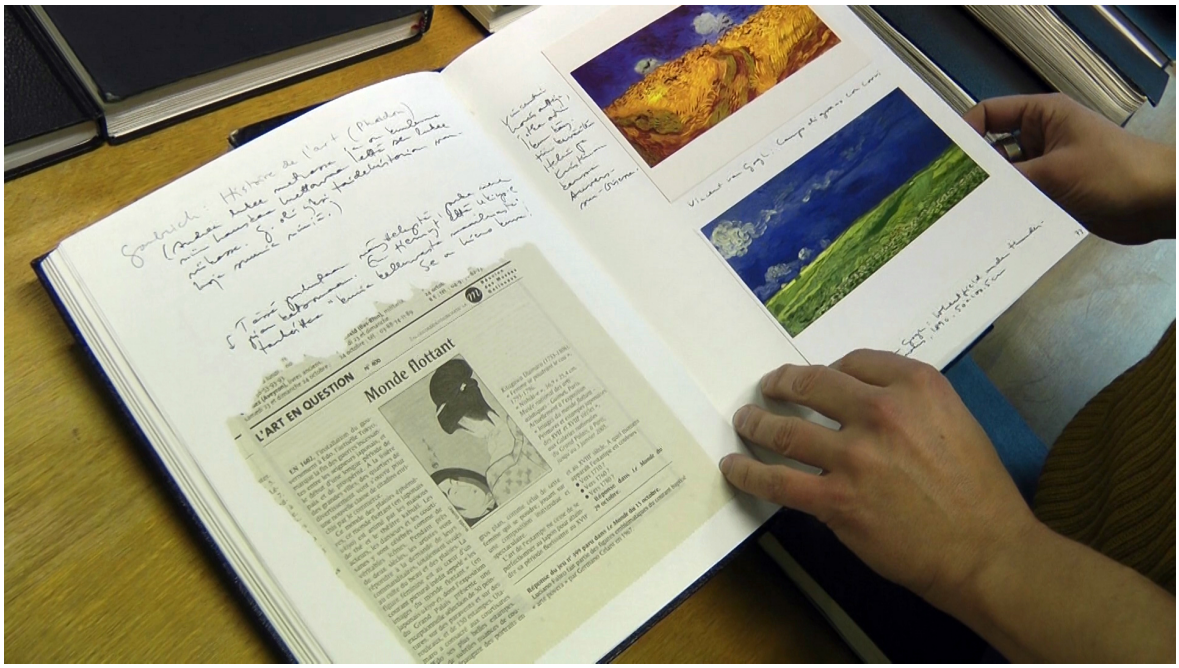


TOP: A part of drawing (IV) created while analysing the interview with Michael Sandle. The full series consists of five panoramic drawings (I-V) each 42 x 114 cm. BOTTOM: A part of drawing created while analysing the interview with Anne Howeson. Series of two, each 42 x 114 cm.

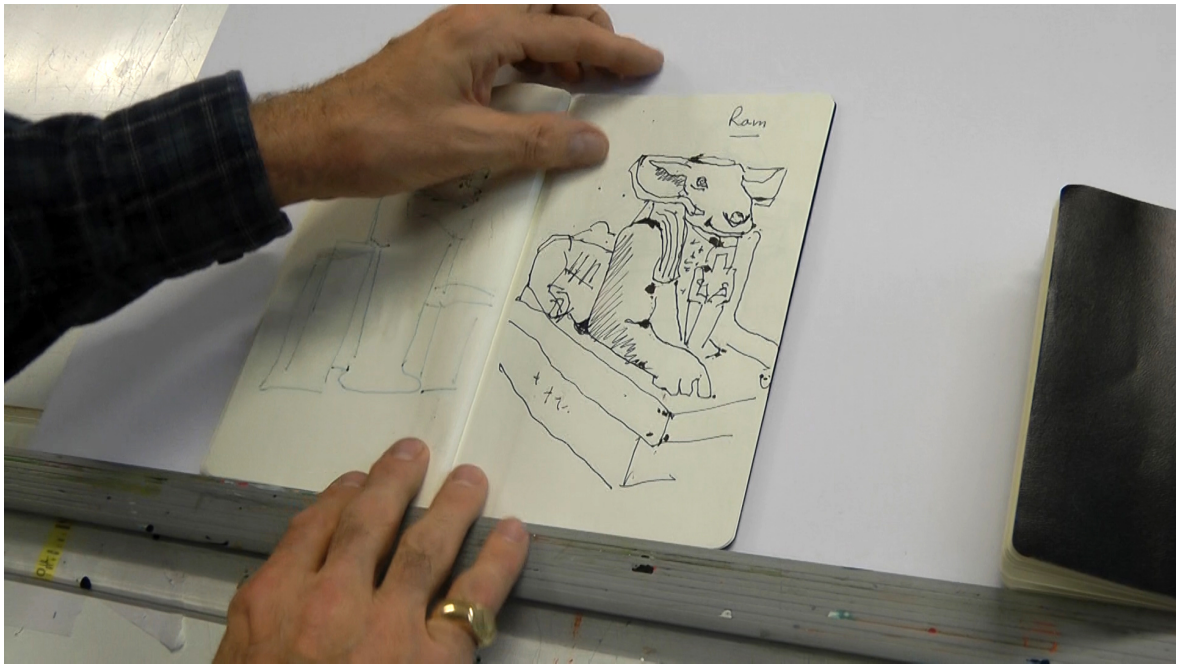


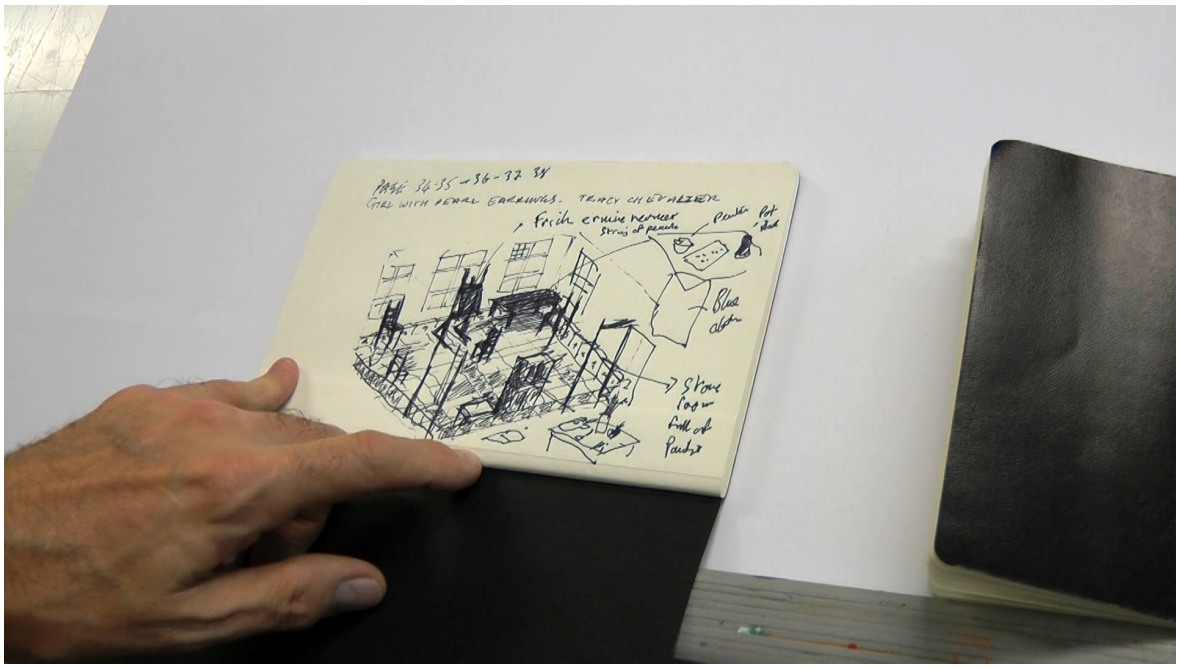
TOP: A part of drawing created while analysing the interview with Stephen Scrivener (42 x 114 cm). BOTTOM: A part of drawing created while analysing the interview with William Raban (42 x 114 cm).



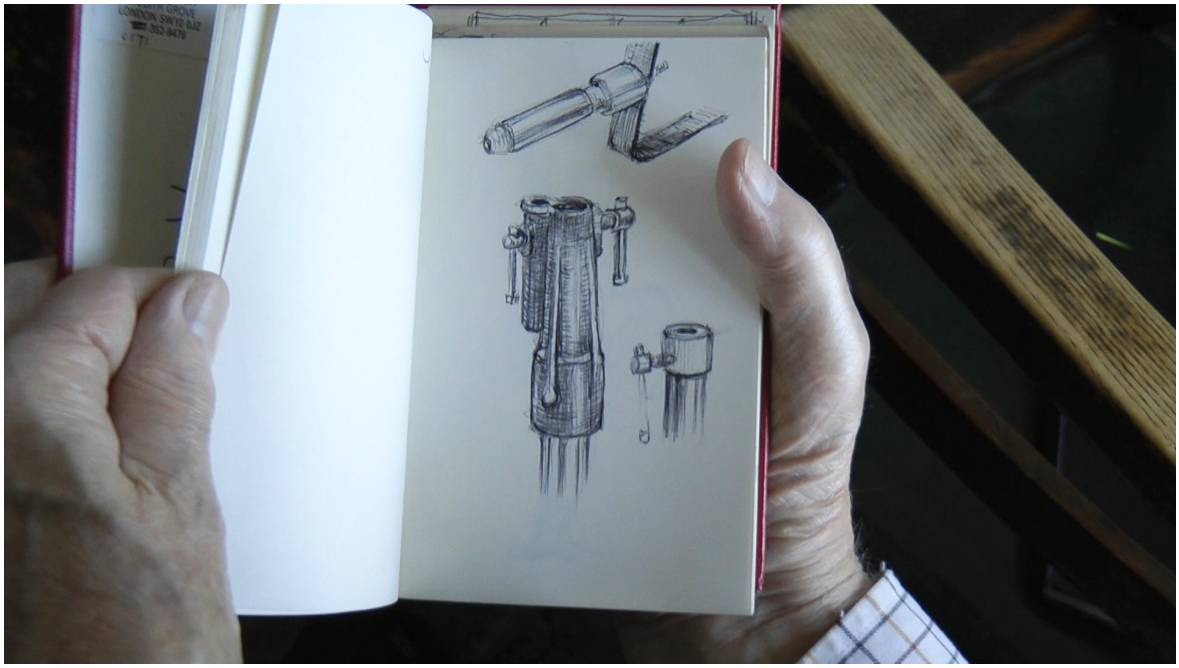


Still frames from the Elina Brotherus interview.

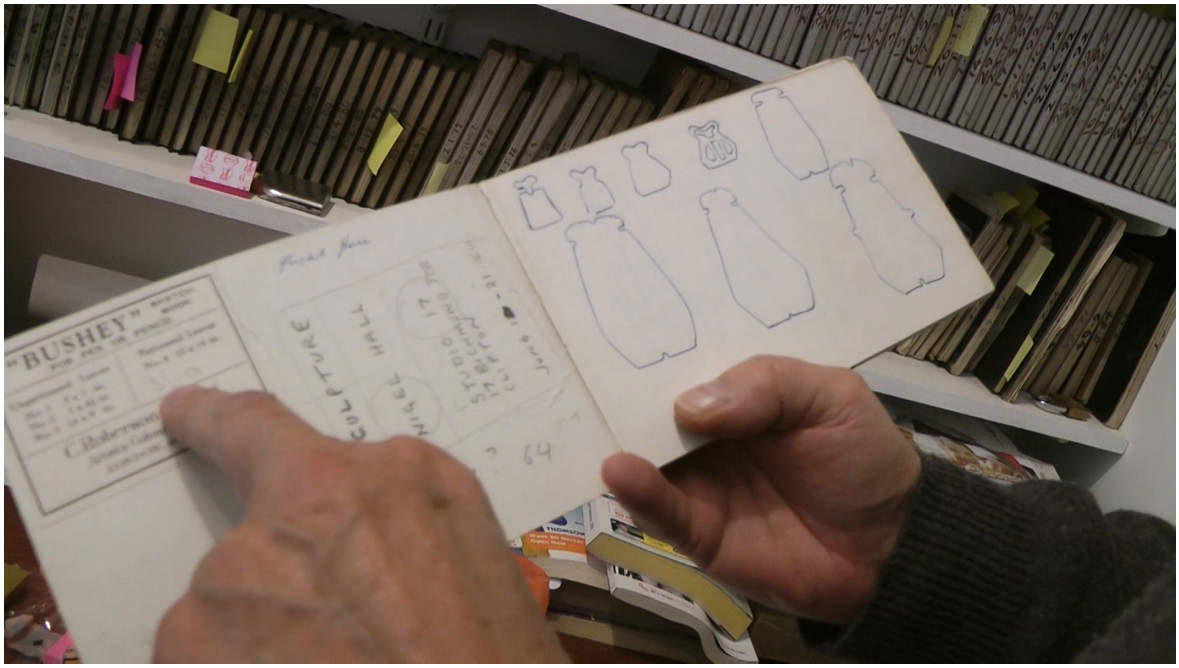




Still frames from the Stephen Farthing interview.

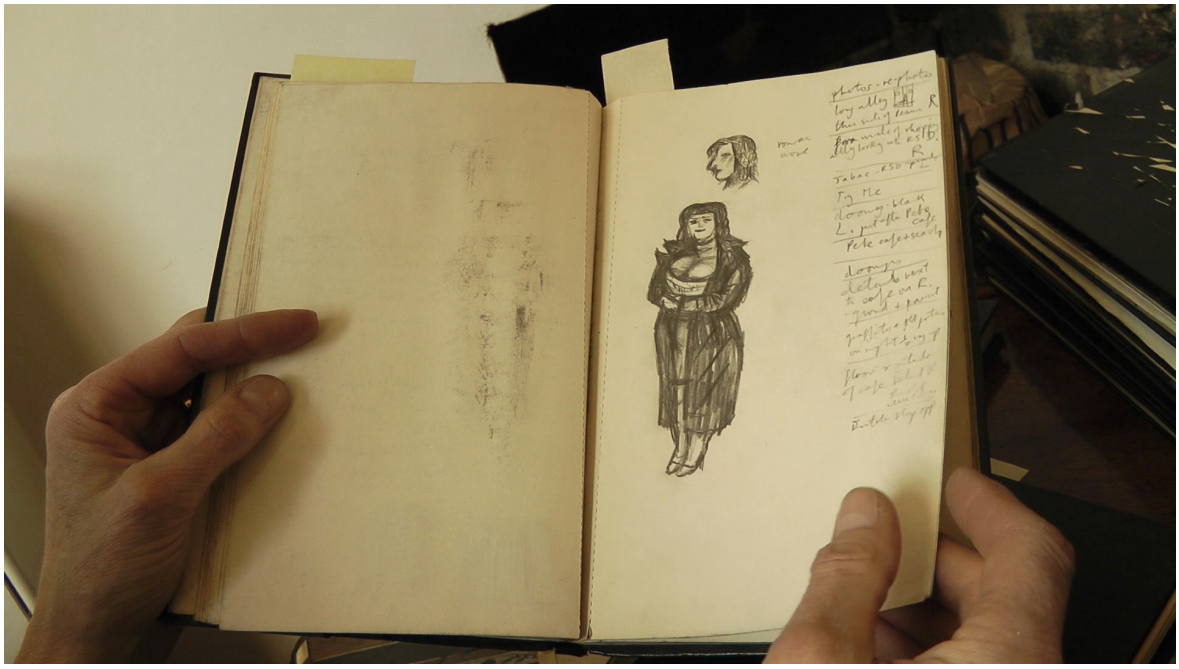


Still frames from the Dennis Gilbert interview.

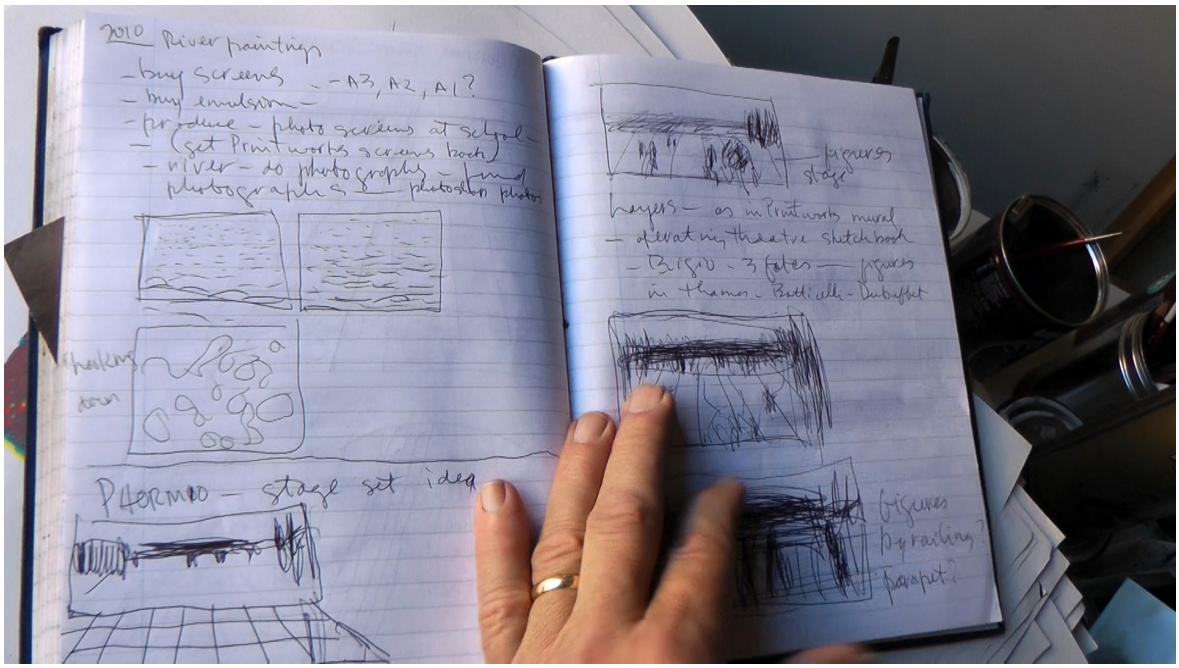


Still frames from the Nigel Hall interview.

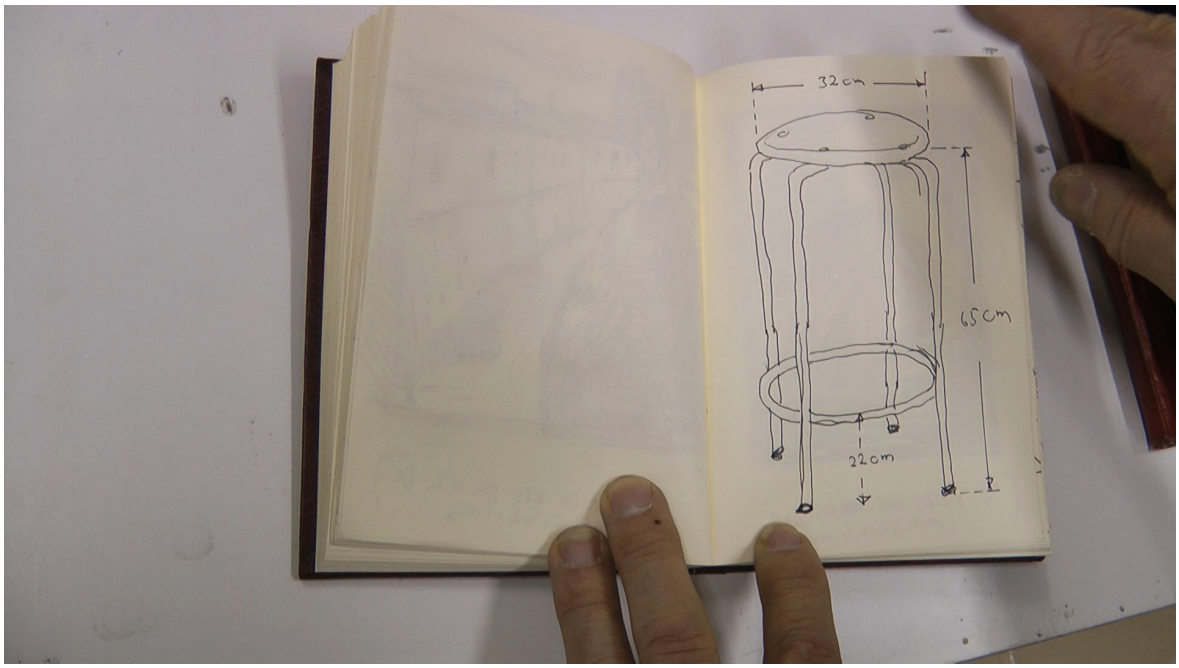
Still frames from the Eileen Hogan interview.



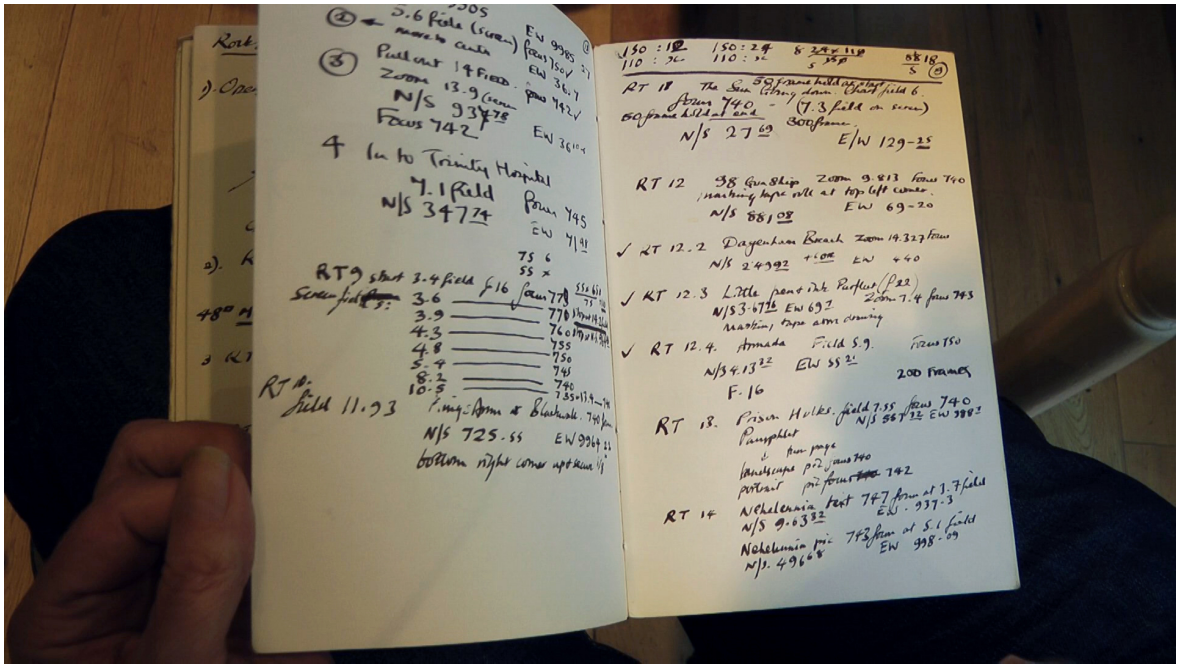
Still frames from the Anne Howeson interview.

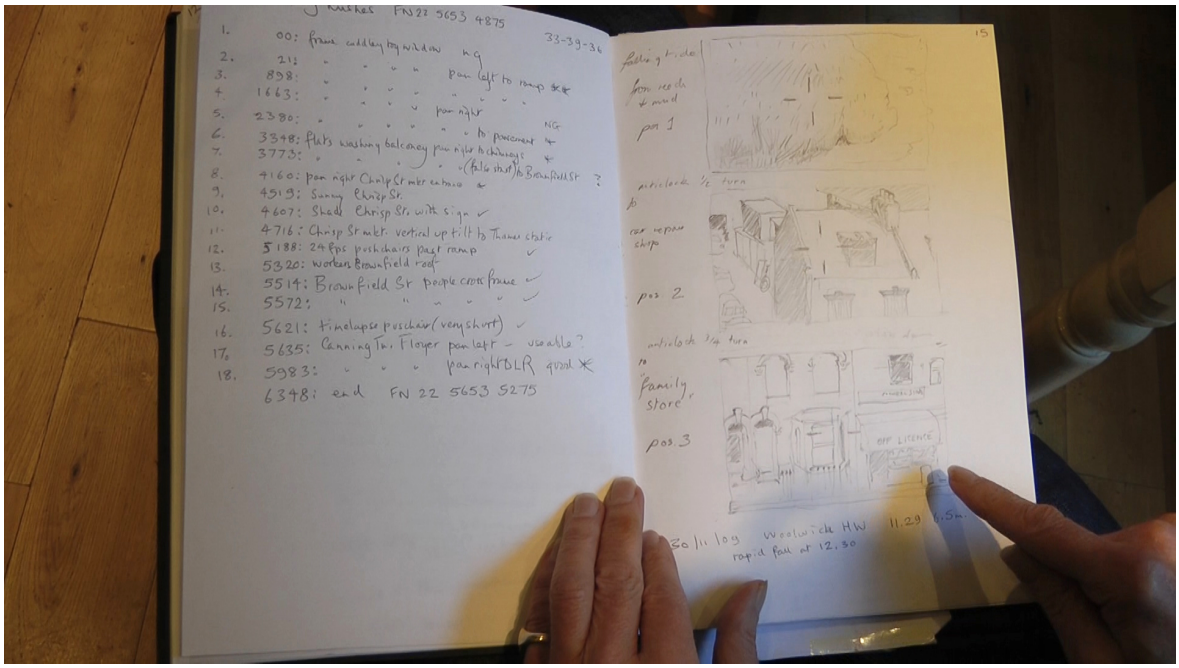


Still frames from the Dale Inglis interview.

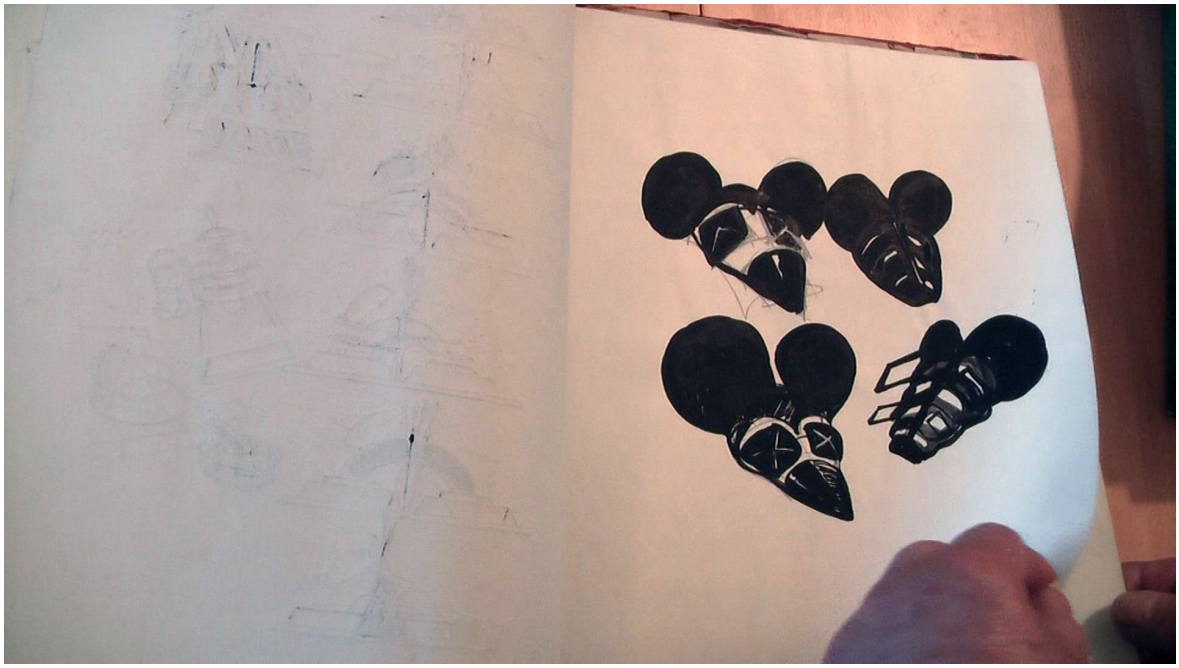


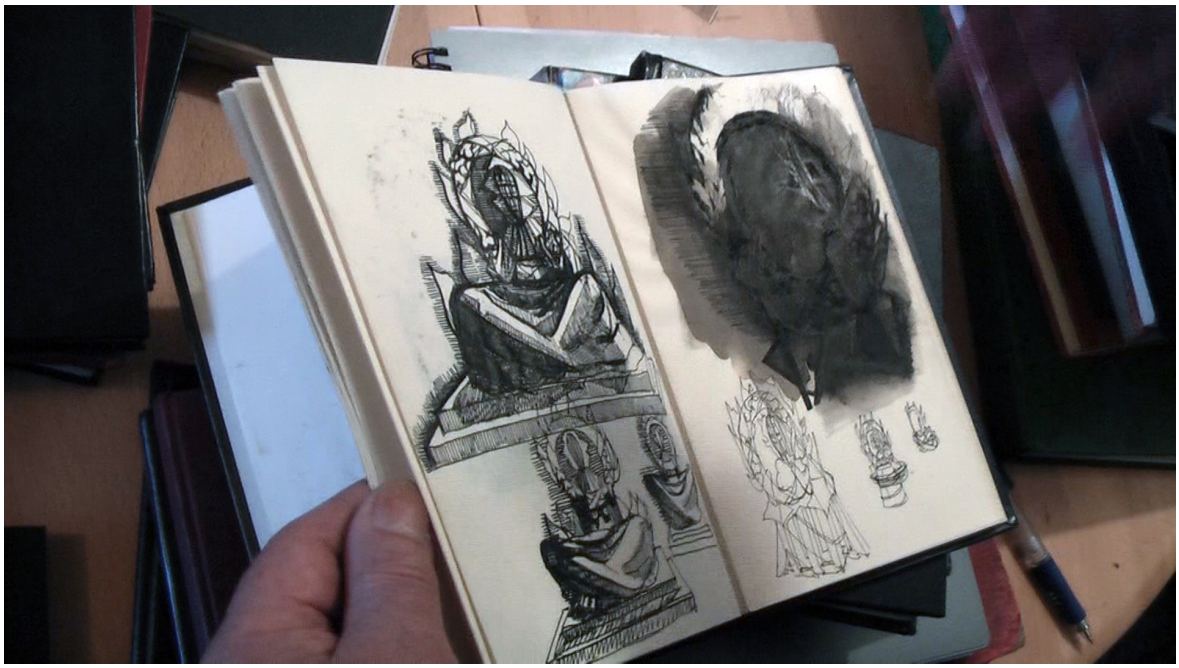
Still frames from the Seppo Lagom interview.



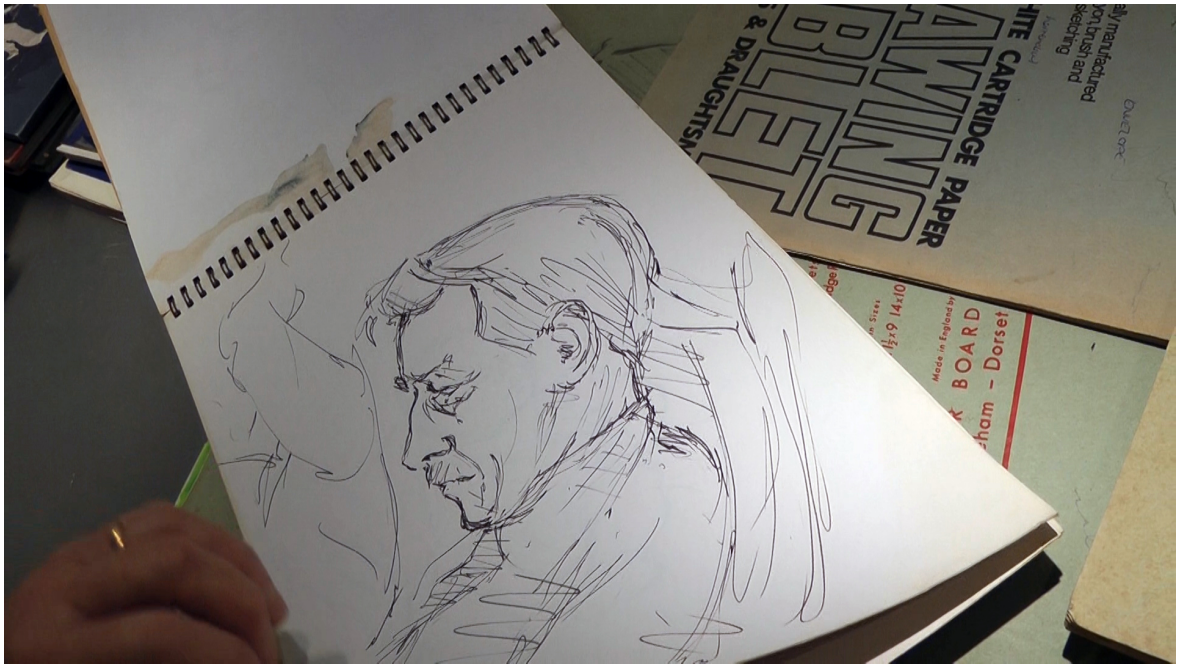


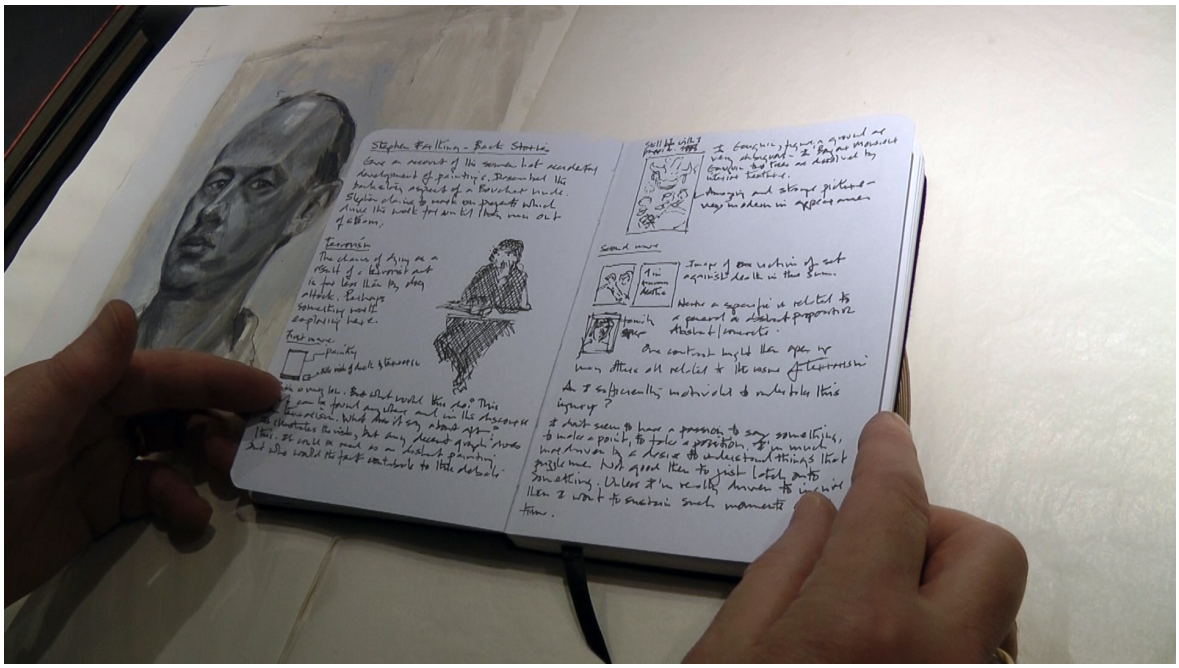
Still frames from the William Raban interview.



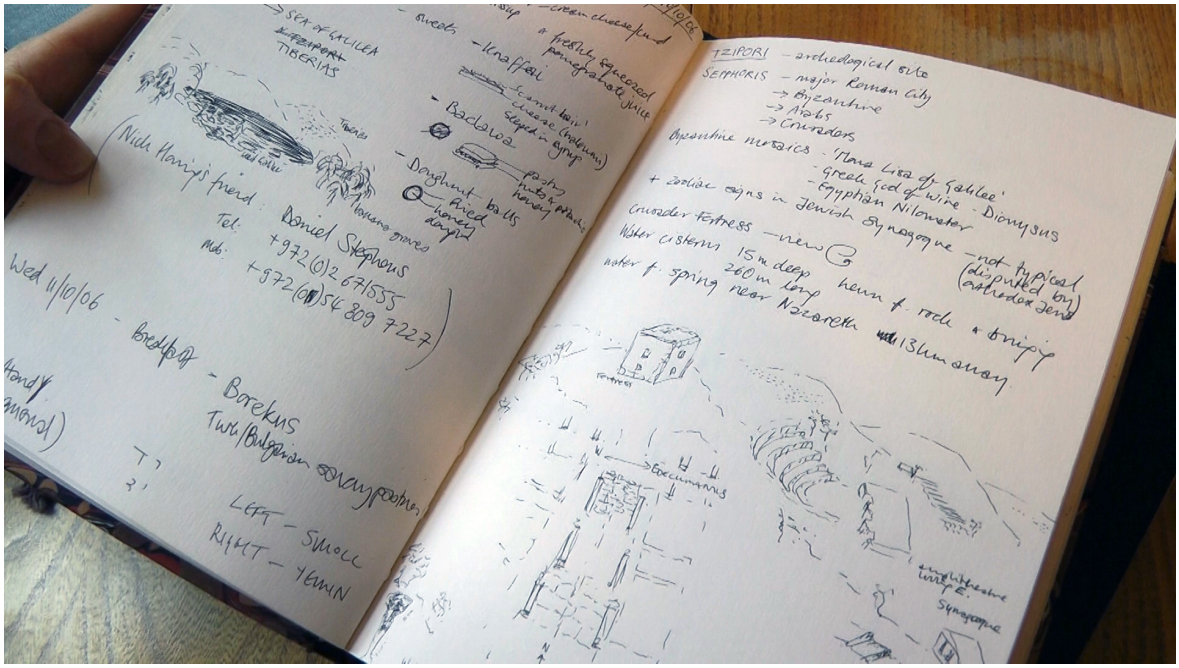


Still frames from the Michael Sandle interview.

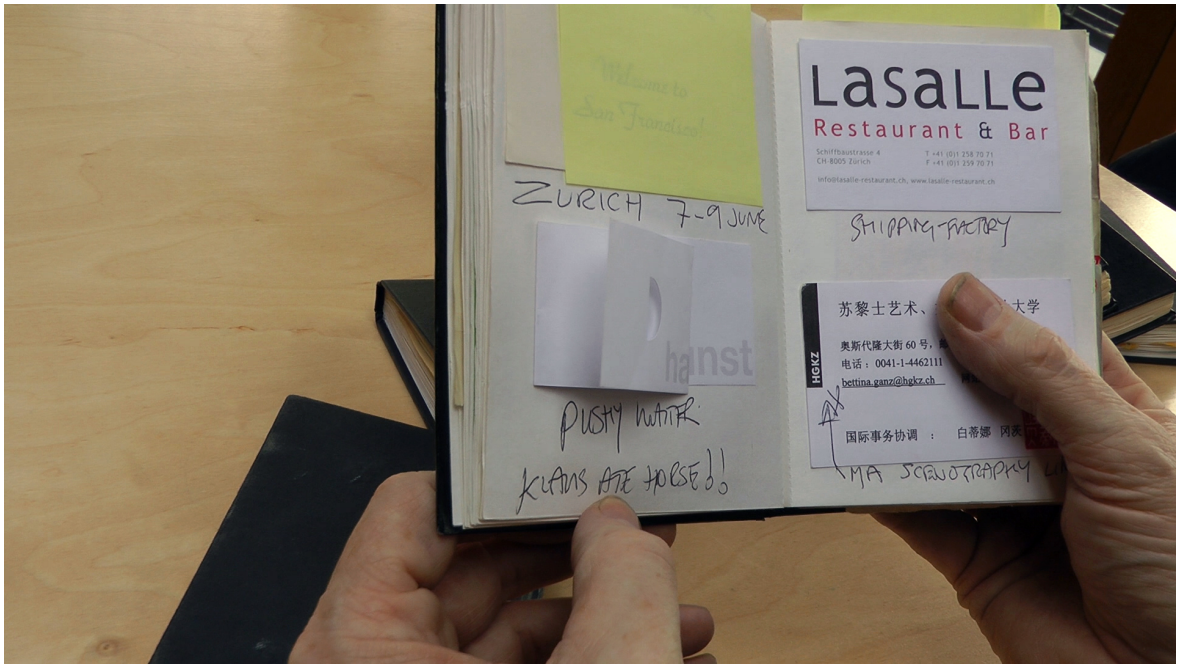


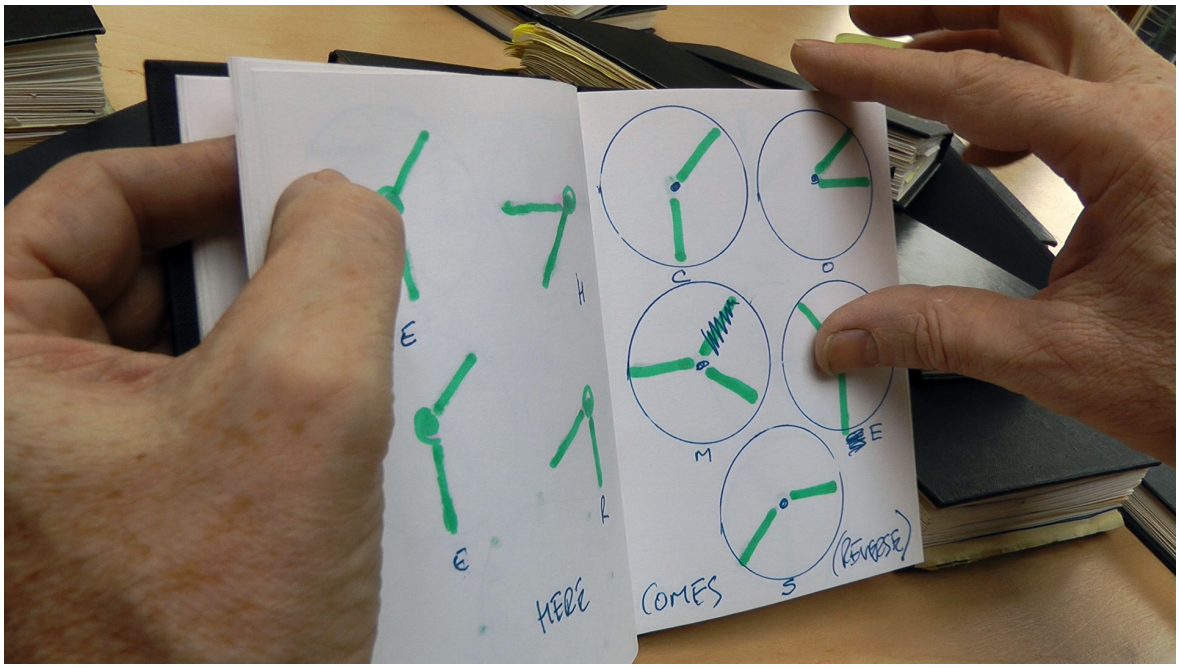


Still frames from the Stephen Scrivener interview.



Still frames from the Naomi Shaw interview.

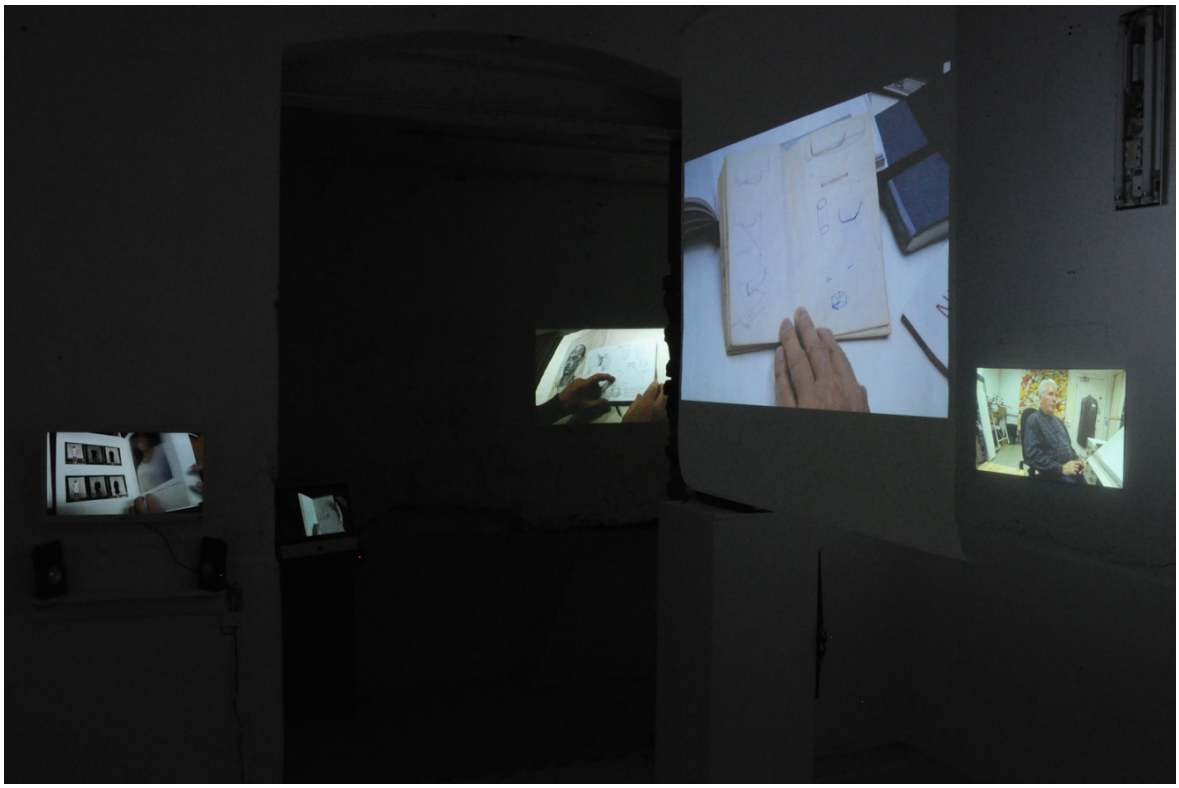




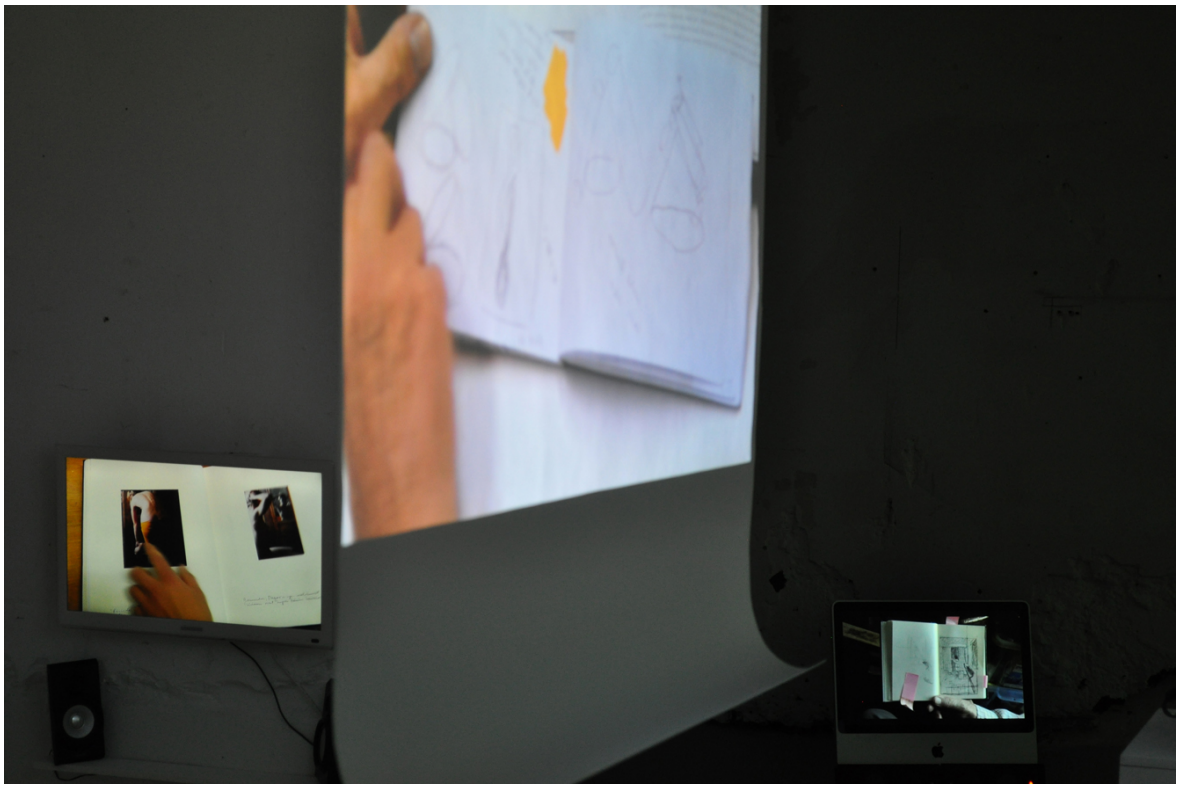
Still frames from the Chris Wainwright interview.

TOP: *Sketching Sketchbooks* exhibition at Westminster School. This exhibition was treated as a trial for experimenting with audio and different hanging options. Four artist videos were used. Private View on 18th Nov 2014. Projection on the left *Gilbert*; on the right *Brotherus*. BOTTOM: *Sandle* video.

TOP: *Sketching Sketchbooks* exhibition, 17-24. Nov 2014. Left *sketchbooks of Dennis Gilbert*; right *sketchbooks of Elina Brotherus.* BOTTOM: left *sketchbooks of Dennis Gilbert*; right *sketchbooks of Anne Howeson*.



TOP: *Thirteen Narratives By Thirteen Artists About Their Sketchbooks* exhibition, 21-30 Apr 2016, the Morgue, UAL. Artist videos from left to right: *Brotherus, Gilbert, Scrivener, Hall, Farthing*. BOTTOM: *Scrivener, Howeson, Lagom, Farthing.*



TOP: *Thirteen Narratives By Thirteen Artists About Their Sketchbooks* exhibition; artist videos from left to right: *Shaw, Hogan, Sandle*. BOTTOM: *Brotherus, Hall, Gilbert.*